THE

LADY'S ENCYCLOPEDIA:

IN THREE VOLUMES.

VOL. II.

Shurfojee Raja

THE

LADY's ENCYCLOPEDIA:

OR, A

CONCISE ANALYSIS

OF THE

BELLES LETTRES,

THE

FINE ARTS, AND THE SCIENCES.

IN THREE VOLUMES.

ILLUSTRATED WITH FIFTY ENGRAVED HEADS, AND SIXTEEN MAPS, &c.

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VOL. II.

LES LONGS OUVRAGES ME FONT PEUR,
LOIN D'EPUISER UNE MATIERE,
ON N'EN DOIT PRENDRE QUE LA FLEUR.
LA FONTAINE.

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THE

BELLES-LETTRES.

GRAMMAR.

THE whole ſubject of Grammar is made up of letters, ſyllables, words, and ſentences.

LETTERS.

A LETTER is the firſt principle, or leaſt part of a word.

In Engliſh there are twenty-ſix letters:

Six of the letters are vowels, and may be ſounded by themſelves; a, e, i, o, u, y.

Y is in ſound wholly the ſame with *i*; and is written inſtead of it at the end of words, or before *i*, as *fly*, *flying*: it is retained likewiſe in ſome words derived from the Greek; and it is always a vowel.

W is either a vowel or a diphthong; its proper ſound is the *oo*.

The reſt of the letters are conſonants; which cannot be ſounded alone: ſome not at all, and theſe are called mutes, b, c, d, g, k, p, q, t: others very imperfectly, making a kind of obſcure ſound, and theſe are called ſemi-vowels, l, m, n, r, f, s; the firſt four of theſe are called liquids.

X is a double conſonant, compounded of *c*, or *k*, and *s*.

Z ſeems not to be a double conſonant in Engliſh, as it is commonly ſuppoſed: being only a thicker or coarſer expreſſion of *s*.

C is pronounced like *k*, before a, o, u; and ſoft, like *s*, before e, i, y: in like manner, *g* is pronounced always hard before a, o, u; ſometimes hard and ſometimes ſoft before i, and y; and for the moſt part ſoft before e.

SYLLABLES.

A Syllable is a part of a word conſiſting of one or more letters, which are pronounced together: or a ſyllable is a complete word uttered in one breath.

In ſpelling, the beſt and only certain rule for dividing the ſyllables, is to divide them as they are

are naturally divided in a right pronunciation; without regard to the derivation of words, or the poſſible combination of conſonants at the beginning of a ſyllable.

W O R D S.

WORDS are articulate ſounds, deſigned to repreſent ſome idea.

There are nine ſorts of words or parts of ſpeech.

1. The *Article*, prefixed to ſubſtantives, when they are common names of things, to point them out, and to ſhew how far their ſignification extends.

2. The *Subſtantive*, or *Noun*, being the name of any thing conceived to ſubſiſt, or of which we have any notion.

3. The *Pronoun*, ſtanding inſtead of the noun.

4. The *Adjective*, added to the noun or ſubſtantive, to expreſs its quality.

5. The *Verb* or word by way of eminence, ſignifying to be, to do, or to ſuffer.

6. The *Adverb*, added to verbs, and alſo to adjectives and other adverbs, to expreſs ſome modification or circumſtance of an action or quality thereto belonging.

 7. The

7. The *Prepoſition*, put before nouns and pronouns, to ſhew their relation, and to connect them with the other parts of the ſentence.

8. The *Conjunction*, connecting ſentences together.

9. The *Interjection*, thrown in between the parts of a ſentence, to expreſs the affections of the ſpeaker.

EXAMPLE.

The[1] power[2] of[7] ſpeech[2] is[5] a[1] faculty[2] peculiar[4] to[7] man[2], and[8] was[5] beſtowed[5] upon[7] him[3] by[7] his[3] beneficent[4] Creator[2] for[7] the[1] greateſt[4] and[8] moſt[6] excellent[4] uſes[2]; but[8], alas[9]! how[6] often[6] do[5] we[3] pervert[5] it[3] to[7] the[1] worſt[4] of[7] purpoſes[2]!

In this ſentence are

1. The Articles	*the, a.*
2. Subſtantives	*power, ſpeech, faculty, man, Creator, uſes, purpoſes.*
3. Pronouns	*him, his, we, it.*
4. Adjectives	*beneficent, greateſt, excellent, worſt, peculiar.*
5. Verbs	*is, was, beſtowed, do, pervert.*
6. Adverbs	*moſt, how, often.*
7. Prepoſitions	*of, to, on, by, for.*
8. Conjunctions	*and, but.*
9. Interjection	*alas!*

ARTICLE.

ARTICLE.

The Article is a word prefixed to ſubſtantives, to point them out, and to ſhew how far their ſignification extends.

In Engliſh there are but two articles, *a* and *the*: *a* becomes *an* before a vowel, *y* and *w* excepted, or a ſilent *h* preceding a vowel.

A, called the *indefinite* article, is uſed in a vague ſenſe, to point out one ſingle thing of the kind indeterminately.

The, called the *definite* article, determines what particular thing is meaned.

A ſubſtantive, without an article to limit it, is taken in its wideſt ſenſe: thus *man* means all mankind.

A man, means ſome one or other of that kind, indefinitely; *the man*, definitely, that particular man of whom we were ſpeaking.

The firſt therefore can only be joined to ſubſtantives in tbe ſingular number; the laſt may be alſo joined to plurals.

SUBSTANTIVE.

A Substantive is a quality abſcribed to a name, when the ſubject it denotes is conſidered ſimply, in itſelf, without any regard to its qualities.

Subſtantives are of two ſorts; *proper* and *common* names.

Proper names are the names appropriated to individuals; as the names of perſons and places: ſuch as *George*, *London*: common names ſtand for kinds containing many ſorts; or ſorts, containing many individuals under them; as, *animal*, *man*.

Proper names admit not of articles, nor of plurality of number; unleſs by a figure, or by accident: as when great conquerors are called *Alexanders*; and ſome great conqueror *an* Alexander; or when there are many perſons of the ſame name, as, *the* two *Scipios*.

NUMBER.

The Engliſh has only two numbers, the ſingular and plural.

In Engliſh, the ſubſtantive ſingular is made plural, generally by adding, *s*, or *es*, where it is neceſſary for the pronunciation: as king, kings; fox, foxes: and in many others by a change or addition of a letter or letters, for the ſake of an eaſier pronunciation and more agreeable ſound; as ox, oxen; child, children.

CASES.

Caſes, or endings are two. The *nominative*, which ſimply expreſſes the name of the thing; and that of the *poſſeſſive* caſe, which expreſſes the relation of poſſeſſion, or belonging, and anſwers to the

the genitive caſe in Latin: example — God's grace, or the grace *of* God.

GENDERS.

Genders, or ſexes are three. Things are frequently conſidered with relation to the diſtinction of *ſex* or *gender*; as being male or female, or neither the one nor the other. Hence ſubſtantives are of the *maſculine*, or *feminine*, or *neuter* (that is neither) gender.

The diſtinction of maſculine and feminine is applied to the names of animals; all other ſubſtantives are neuter; except when, by a poetical or rhetorical fiction, things inanimate *and qualities are exhibited as perſons*.

PRONOUN.

A PRONOUN is a part of ſpeech uſed inſtead of a noun.

In the pronoun are to be conſidered the *perſon*, *number*, *gender*, and *caſe*.

The perſons are *three:* firſt, the perſon who ſpeaks may ſpeak of himſelf; ſecondly, he may ſpeak of the perſon to whom he addreſſes himſelf; thirdly, he may ſpeak of ſome other perſon.

These are called, respectively, the first, second and third persons: and are expressed by the pronouns *I*, *Thou*, *He*; and each of these have the plural number, *we*, *ye*, *they*.

The pronoun singular of the *third* person has *three genders*; *he she*, *it*.

Pronouns have *three cases*; the nominative; the possessive like nouns; and an objective case, which follows the verb active, or the preposition expressing the object of an action, or of a relation; and answers to the oblique cases in Latin.

The kinds of pronouns are *four*; *Personal*, *Possessive*, or *Pronominal Adjectives*, *Definitive* or *Demonstrative*.

The Personal Pronouns have the nature of substantives, and as such stand by themselves: they are *I*, *thou*, *he*, *she*, *it*; with their plurals.

Pronouns according to their
Persons, *Numbers*, *Cases*, and *Genders*.

PERSONS.

Singular.			Plural.		
1	2	3	1	2	3
I,	thou,	he;	we,	ye or you,	they.

CASES.

First Person.

Nom.	Pos.	Obj.	Nom.	Pos.	Obj.
I,	mine,	me;	we,	ours,	us.

Second

Second Perſon.

Thou, thine, thee; ye or you, yours, you.

Third Perſon.

Maſc. He,	his,	him;	they, theirs, them.
Fem. She,	hers,	her;	
Neut. It,	its,	it;	

Poſſeſſive pronouns are, *thy*, *my*, *her*, *our*, *your*, *their*; but *his*, (that is, he's, her's, our's, your's, their's) have evidently the form of the poſſeſſive caſe; and by analogy, *mine*, *thine*, may be eſteemed of the ſame rank.

Relative Pronouns, ſo called becauſe they more directly refer to ſome ſubſtantive going before, called antecedent; connect the following part of the ſentence with the foregoing, and are, *who*, *which*, *what*, *whether*, *that*, &c.

Definitive Pronouns define, demonſtrate, and limit the extent of the common name, or general term, to which they either refer, or are joined; and are, *this*, *that*, *other*, *any*, *ſome*, *one*, *none*, the *ſame*.

‡§‡ *Who*, *which*, *what*, are called interrogatives, when uſed in aſking a queſtion. *Each*, *every*, *other*, are called diſtributives, denoting the perſons or things that make up a number, as taken ſeparately or ſingly.

Own and *ſelf*, in the plural *ſelves*, are joined to the poſſeſſives *my*, *our*, *thy*, *your*, *his*, *her*, *their*; and expreſs emphaſis, or oppoſition.

☞ That makes thofe; this, thefe; other, others; who, whofe, (i. e. who's) whom.

ADJECTIVES or QUALITIES.

An ADJECTIVE is a word added to a fubftantive to exprefs its quality.

In Englifh the adjective is not varied on account of gender, number, or cafe. The only variation it admits of, is the degrees of comparifon.

Adjectives for the moft part admit of *more* and *lefs*, or of different degrees: and the words that exprefs fuch adjectives have accordingly proper forms to exprefs the different degrees.

When an adjective is fimply expreffed, without any relation to the fame in a different degree, it is called the *Pofitive*; as *wife*, *great*.

When it is expreffed with augmentation, or with reference to a lefs degree of the fame, it is called the *Comparative*; as, *wifer*, *greater*.

When it is expreffed, as being in the higheft degree of all, it is called the *Superlative*, as *wifeft*, *greateft*.

So that the fimple word, or Pofitive, becomes comparative by adding *r* or *er*; and fuperlative by adding *ft* or *eft*. And the adverbs *more* and *moft*, placed before the adjective, have the fame effect; as *wife*, *more wife*, *moft wife*.

Mono-

⁎ Monosyllables, for the most part, are compared by *er* and *est*; and dissyllables by *more* and *most*; as *mild*, *milder*, *mildest*; *frugal*, *more frugal*, *most frugal*.

In some few words the superlative is formed by adding the adverb *most*; as, *uttermost*, or *utmost*, *nethermost*, *undermost*, *uppermost*, *foremost*.

In English, as in most other languages, there are some words of very common use, in which the caprice of custom is apt to get the better of analogy, that are irregular in this respect; as

Good, *better*, *best*;
Bad, *worse*, *worst*;
Little, *less*, *least*;
Much, or *many*, *more*, *most*.

And a few others.

VERB.

A VERB is a word serving to express what we affirm of any subject, or attribute to it: but the common definition is, that it signifies to be, to do, or to suffer.

There are *three* kinds of verbs; *active*, *passive*, and *neuter*.

A verb active (called also transitive, because the action *passeth* over to the object) expresses an action,

action, and neceſſarily implies an object acted upon; as *to love*; *I love Thomas.*

A *verb paſſive* expreſſes a paſſion, or a ſuffering, or the receiving of an action; and neceſſarily implies an object to be acted upon; as *to be loved*; *Thomas is loved by me.*

‡§‡ When the agent takes the lead in the ſentence, the verb is active, and is followed by the object; when the object takes the lead, the verb is paſſive, and is followed by the agent.

A *verb neuter* expreſſes being, or a ſtate or condition of being; when the agent and the object acted upon coincide, and the event is properly neither action nor paſſion, but rather ſomething between both; as *I am*, *I ſleep*, *I walk.* A verb neuter is called *intranſitive*, becauſe the effect is confined within the agent, and doth *not paſs over* to any object.

In Engliſh, many verbs are uſed both in an active and a neuter ſignification, the conſtruction only determining of which *kind* they are.

To the ſignification of the verb is ſuperadded the deſignation of *perſon*, *number*, *mode* and *time*.

Person.

By which the verb correſponds with the ſeveral pronouns, and in ſome parts of it varies its endings to expreſs, or agree with, different perſons of the ſame number; as *I love*, *thou loveſt*, *he loveth* or *loves*: But in the plural number there is no variation of ending to expreſs the different perſons; and

and the three persons plural are the same also with the first person singular; besides in the present time of the subjunctive mode all personal variation is wholly dropped.

NUMBER.

By which it corresponds with the number of the noun, singular or plural; so as to express the different numbers of the same person; thus, *thou lovest, ye love, they love.*

MODE.

The mode is the *manner* of representing the being, action, or passion.

There are *four modes*; Indicative, Imperative, Subjunctive, and Infinitive.

When an action is simply declared, or a question is asked concerning it, we call it the *Indicative* or *declarative mode*; as *I love*; *lovest thou?* When it is *bidden*, it is called the *Imperative*; as *love thou.* When it is subjoined as the end or design, or mentioned under a condition, a supposition, or the like, for the most part depending on some other verb, and having a conjunction before it, we then call it the *Subjunctive*; as, *if I love*; *if thou love.* When it is barely expressed, *without any limitation* of person or number, it is called the *Infinitive*; as *to love*: and when it is expressed in a form in which it may be joined to a noun as its quality or accident, *partaking* thereby of the nature of an adjective, it is called the *participle*; as *loving.*

TIME.

TIME

By which the verb repreſents the being, action, or paſſion, as preſent, paſt, or future, whether paſſing in ſuch a time, or then finiſhed, as, *I love, I loved*; *I bear, I bore, I have borne*. But to expreſs the time of the verb, the Engliſh uſe alſo aſſiſtance of other verbs, called therefore auxiliaries, or helpers; *do, be, have, ſhall, will*; as, *I* do *love*; *I* am *loved, I* was *loved*; *I* have *loved, I* have been *loved*; *I* ſhall *or* will *love, or* be *loved.*

The two principal auxiliaries, *to have*, and *to be*, are thus varied according to perſon, number, time, and mode.

TO HAVE.

INDICATIVE MODE.

Preſent Time.

Sing.	Plur.
1. I have	We have.
2. Thou haſt	Ye have.
3. He hath, *or* has	They have.

Paſt Time.

Sing.	Plur.
1. I had	We had.
2. Thou hadſt	Ye had.
3. He had	They had.

Future

Future Time.

Sing.		Plur.	
1. I ſhall *or* will	have	We	ſhall *or* will have.
2. Thou ſhalt *or* wilt	have	Ye	ſhall *or* will have.
3. He ſhall *or* will	have	They	ſhall *or* will have.

IMPERATIVE MODE.

Sing.	Plur.
	1. Let us have
2. Have thou, *or* do thou have	2. Have ye, *or* do you have
3. Let him have	3. Let them have.

SUBJUNCTIVE MODE.

Preſent Time.

Sing.		Plur.	
1. I	have	We	have.
2. Thou	have	Ye	have.
3. He	have	They	have.

INFINITIVE MODE.

Preſent, to have; *Paſt*, to have had.

PARTICIPLE.

Preſent, having; *Perfect*, had; *Paſt*, having had.

TO

TO BE.

INDICATIVE MODE.

Preſent Time.

Sing.	Plur.	
1. I am	We	are.
2. Thou art	Ye	
3. He is	They	

Paſt Time.

Sing.	Plur.	
1. I was	We	were.
2. Thou waſt	Ye	
3. He was	They	

Future Time.

Sing.		Plur.	
1. I ſhall *or* will	be	We	ſhall *or* will be.
2. Thou ſhalt *or* wilt		Ye	
3. He ſhall *or* will		They	

IMPERATIVE MODE.

2. Be thou, *or* do thou be	1. Let us be
3. Let him be	2. Be ye
	3. Let them be.

SUB-

SUBJUNCTIVE MODE.

Present Time.

Sing.		Plur.	
1. I	be	We	be.
2. Thou		Ye	
3. He		They	

Past Time.

Sing.	Plur.	
1. I were	We	were.
2. Thou wert	Ye	
3. He were	They	

INFINITIVE MODE.

Present, to be: *Past*, to have been.

PARTICIPLE.

Present, being; *Perfect*, been; *Past*, having been.

The VERB ACTIVE

Is thus varied according to person, number, time, and mode.

TO

TO LOVE.

INDICATIVE MODE.

Present Time.

Sing.	Plur.
1. I love	We love.
2. Thou loveſt	Ye love.
3. He loveth *or* loves	They love.

Past Time.

Sing.	Plur.
1. I loved	We loved.
2. Thou lovedeſt	Ye loved.
3. He loved	They loved.

Future Time.

Sing.	Plur.
1. I ſhall *or* will love	We ſhall *or* will love.
2. Thou ſhalt *or* wilt love	Ye ſhall *or* will love.
3. He ſhall *or* will love	They ſhall *or* will love.

IMPERATIVE MODE.

2. Love thou, *or* do thou love	1. Let us love
3. Let him love	2. Love ye, *or* do ye love
	3. Let them love.

SUB-

SUBJUNCTIVE MODE.

Present Time.

Sing:		Plur.	
1. I	love	We	love.
2. Thou		Ye	
3. He		They	

AND,

1. I may	love	We	may love;
2. Thou mayeſt		Ye	*and*
3. He may		They	have loved.

Paſt Time.

Sing.		Plur.	
1. I might	love	We	might love;
2. Thou mighteſt		Ye	*and*
2. He might		They	have loved.

AND,

I could, ſhould, would; thou couldſt, &c. love; and have loved.

INFINITIVE MODE.

Preſent, to love: *Paſt*, to have loved.

PARTICIPLE.

Preſent, loving; *Perfect*, loved; *Paſt*, having loved.

Time often being ſpoken of, not only as preſent, paſt, and future, at large and indeterminately, but alſo as ſuch with ſome particular diſtinction and limita-

limitation, *i. e.* as paſſing or finiſhed; as imperfect or perfect; this will be beſt ſeen in an example of a verb laid out and diſtributed according to theſe diſtinctions of time.

Indefinite, or undetermined Time.

Preſent.	*Paſt.*	*Future.*
I love;	I loved;	I ſhall love.

Definite, or determined Time.

Preſent Imperfect,	I am (now) loving.
Preſent Perfect,	I have (now) loved.
Paſt Imperfect,	I was (then) loving.
Paſt Perfect,	I had (then) loved.
Future Imperfect,	I ſhall (then) be loving.
Future Perfect,	I ſhall (then) have loved.

*** The peculiar force of the ſeveral auxiliaries is to be obſerved.

Do and *did* mark the action itſelf, or the time of it, with greater force and diſtinction. They are alſo of frequent and almoſt neceſſary uſe in interrogative and negative ſentences.

They ſometimes ſupply the place of another verb, and make the repetition of it, in the ſame or a ſubſequent ſentence, unneceſſary: as,

He *loves* not plays
As thou *doſt*, Antony.

SHAKESPEARE.

Let

Let does not only expreſs permiſſion, but praying, exhorting, commanding.

May and *might*, expreſs the poſſibility or liberty of doing a thing.

Can and *could*, the power.

Muſt is ſometimes called in for a helper, and denotes neceſſity.

Will in the firſt perſon ſingular and plural, promiſes or threatens; in the ſecond and third perſons only foretels: *Shall*, on the contrary, in the firſt perſon ſimply foretels; in the ſecond and third perſons promiſes, commands, or threatens. But this muſt be underſtood of explicative ſentences; for when the ſentence is interrogative, juſt the reverſe, for the moſt part, takes place: thus, *I* ſhall *go*; *you* will *go*; expreſs event only: but, will *you go?* imports intention; and ſhall *I go?* refers to the will of another. But again, *he* ſhall *go*, and ſhall *he go?* both imply will, expreſſing or referring to a command.

Would primarily denotes inclination of will; and *ſhould* obligation: but they both vary their import, and are often uſed to expreſs ſimple event.

Do and *have* make the preſent time; *did*, *had*, the paſt; *ſhall*, *will*, the future: *let* is employed in forming the imperative mode; *may*, *might*, *could*, *would*, *ſhould*, in forming the ſubjunctive.

The prepoſition *to* placed before the verb, makes the infinitive mode.

Have

Have, through its ſeveral modes and times, is placed only before the perfect participle; and *be*, in like manner, before the preſent and paſſive participle: the reſt only before the verb, or another auxiliary, in its primary form.

IRREGULAR VERBS.

In Engliſh both the paſt time active and the participle perfect or paſſive, are formed by adding to the verb *ed*; or *d* only, when the verb ends in *e*; as *turn*, *turn*ed; *love*, *love*d. The verbs that vary from this rule, in either or both caſes, are eſteemed irregular.

The nature of our language, the accent and pronunciation of it, inclines us to contract even all our *regular* verbs: thus *loved*, *turned*, are commonly pronounced in one ſyllable *lov'd*, *turn'd*; and the ſecond perſon originally *lovedeſt*, becomes *lovedſt*.

A further deviation from the regular form ſometimes ariſes from the rapidity of our pronunciation, by which the vowels are ſhortened or loſt; and the conſonants thus thrown together, not eaſily coaleſcing with one another, are changed into others of the ſame organ, or of a kindred ſpecies; thus, *loveth*, *turneth*, are contracted into *lov'th*, *turn'th*, and theſe, for eaſier pronunciation, immediately become *loves*, *turns*.

Verbs ending in *ch*, *ck*, *p*, *x*, *ll*, *ſs*, in the paſt time active, and the participle perfect or paſſive, admit

admit the change of *ed* into *t*; as *ſnatcht*, *checkt*, *ſnapt*, *mixt*, dropping alſo one of the double letters, *dwelt*, *paſt*; for *ſnatched*, *checked*, *ſnapped*, *mixed*, *dwelled*, *paſſed*: thoſe that end in *l*, *m*, *n*, *p*, after a diphthong, moreover ſhorten the diphthong, or change it into a ſingle ſhort vowel; as *dealt*, *dreamt*, *meant*, *felt*, *ſlept*, &c. all for the ſame reaſon; from the quickneſs of the pronunciation; and becauſe the *d* after a ſhort vowel will not eaſily coaleſce with the preceding conſonant. Thoſe that end in *ve* change alſo *v* into *f*; as *bereave*, *bereft*; *leave*, *left*; becauſe likewiſe *v* after a ſhort vowel will not eaſily coaleſce with *t*; as *leave*, *left*.

*** All theſe examples are conſidered, not as *irregular*, but as contracted only; in moſt of them the entire as well as the contracted form is uſed, and ought generally to be preferred.

I.

Irregulars *by* Contraction.

Some verbs ending in *d* or *t* have the preſent, the paſt time, and the participle perfect and paſſive all alike, without any variation; as *beat*, *burſt*, *caſt*, *coſt*, *cut*, *hit*, *hurt*, *knit*, *let*, *lift*, *light*, *put*, *quit*, *read*, *rid*, *ſet*, *ſhed*, *ſhred*, *ſhut*, *ſlit*, *ſplit*, *ſpread*, *thruſt*, *wet*.

Theſe are contractions from *beated*, *burſted*, *caſted*, &c. becauſe of the diſagreeable ſound of the ſyllable *ed* after *d* or *t*.

Others in the paſt time and participle perfect and paſſive, vary a little from the preſent, by ſhortening

ening the diphthong, or changing *d* into *t*; as *lead*, *led*; *ſweat*, *ſwet*; *meet*, *met*; *bleed*, *bled*; *breed*, *bred*; *feed*, *fed*; *ſpeed*, *ſped*; *bent*, *bent**; *lend*, *lent*; *rend*, *rent*; *ſend*, *ſent*; *ſpend*, *ſpent*; *build*, *built*; *gild*, *gilt**; *gird*, *girt**.

Others not ending in *d* or *t*, are formed by contraction; *have*, *had*, for *haved*; *make*, *made*, for *maked*; *flee*, *fled*, for *flee-ed*; *ſhoe*, *ſhod*, for *ſhoe-ed*.

The following before the contraction change alſo the vowel; *ſell*, *ſold*; *tell*, *told*; *clothe*, *clad**.

Stand, *ſtood*; and *dare*, *durſt*, (which in the participle hath regularly *dared*,) are directly from the Saxon.

II.

IRREGULARS *in* GHT.

Irregulars of the ſecond claſs end in *ght*, both in the paſt time and participle, and change the vowel or diphthong into *au* or *ou*: they are taken from the Saxon.

Bring, *brought*;	*Teach*, *Taught*;
Buy, *bought*;	*Think*, *thought*;
Catch, *caught*;	*Seek*, *ſought*;
Fight, *fought*;	*Work*, *wrought*.

Fraught ſeems rather to be an adjective than the participle of the verb to *freight*, which has regularly *freighted*. *Raught*, from *reach*, is obſolete.

III. IR-

* The verbs marked with *, have the regular as well as the irregular form in uſe.

IRREGULARS *in* EN.

Irregulars of this clafs form the paft time by changing the vowel or diphthong of the prefent; and the participle perfect and paffive by adding the termation *en*; befide, for the moft part they change the vowel or diphthong. There are alfo from the Saxon.

Prefent.	*Paft.*	*Participle.*
a *changed into* e.		
Fall	fell	fallen
a *into* o.		
Awake	awoke*	(awaked)
a *into* oo.		
Forfake	forfook	forfaken
Shake	fhook	fhaken
Take	took	taken
aw *into* ew.		
Draw	drew	drawn
ay *into* ew.		
Slay	flew	flain
e *into*	a *or* o.	o.
Get	gat *or* got	gotten
Help	(helped)	holpen*
Melt	(melted)	molten*
Swell	(fwelled)	fwollen*
ea *into*	a *or* o.	o.
Eat	ate	eaten
Bear	bare, *or* bore	born

Present.	*Past.*	*Participle.*
Break	brake, *or* broke	broken
Cleave	clave, *or* clove*	cloven*
Speak	ſpake, *or* ſpoke	ſpoken
Swear	ſware, *or* ſwore	ſworn
Tear	tare, *or* tore	torn
Wear	ware, *or* wore	worn
Heave	hove*	hoven*
Shear	ſhore	ſhorn
Steal	ſtole	ſtolen *or* ſtoln
Tread	trode	trodden
Weave	wove	woven
ee *in* o.		o.
Creep	crope*	(creeped *or* crept)
Freeze	froze	frozen
Seethe	ſod	ſodden
ee *into* aw.		
See	ſaw	ſeen
i *long into* i *ſhort.*		i *ſhort.*
Bite	bit	bitten
Chide	chid	chidden
Hide	hid	hidden
Slide	ſlid	ſlidden
i *long into* o.		
Abide	abode	
Climb	clomb	(climbed)
Drive	drove	driven
Ride	rode	ridden
Riſe	roſe	riſen
Shine	ſhone*	(ſhined)
Shrive	ſhrove	ſhriven

Smite

Present.	*Past.*	*Participle.*
Smite	ſmote	ſmitten
Stride	ſtrode	ſtridden
Strive	ſtrove*	ſtriven
Thrive	throve	thriven
Write	wrote	written
i *long into* u.		i *ſhort.*
Strike	ſtruck	ſtricken *or* ſtrucken
i *ſhort into* a.		
Bid	bade	bidden
Give	gave	given
Sit	ſat	ſitten
i *ſhort into* u.		
Dig	dug*	(digged)
ie *into* ay.		
Lie	lay	lien, *or* lain
o *into* e.		
Hold	held	holden
o *into* i.		
Do	did	done
oo *into* o.		o.
Chooſe	choſe	choſen
ow *into* ew.		
Blow	blew	blown
Crow	crew	(crowed)
Grow	grew	grown
Know	knew	known
Throw	threw	thrown

Present.	*Past.*	*Participle.*
y *into* ew.		
Fly	flew	flown

The following are irregular in the participle; and that without changing the vowel.

Bake	baked	baken*
Grave	grave	graven*
Hew	hewed	hewen *or* hewn*
Lade	laded	laden
Load	loaded	loaden*
Mow	mowed	mown*
Rive	rived	riven
Saw	ſawed	ſawn*
Shave	ſhaved	ſhaven*
Shew	ſhewed	ſhewn*
	OR,	
Show	(ſhowed)	ſhown
Sow	ſowed	ſown*
Straw-ew, *or* -ow	ſtrawed, &c.	ſtrown*
Wax	(waxed)	waxen*

Some verbs which change *i* ſhort into *a* or *u*, and *i* long into *ou*, have dropt the termination *en* in the participle.

i *ſhort into* a *or* u.		u.
Begin	began	begun
Cling	clang *or* clung	clung
Drink	drank	drunk *or* drunken
Fling	flung	flung
Ring	rang *or* rung	rung
Shrink	ſhrank *or* ſhrunk	ſhrunk

Sink

Present.	*Past.*	*Participle.*
Sing	ſang *or* ſung	ſung
Sink	ſank *or* ſunk	ſunk
Slink	ſlunk	ſlunk
Spin	ſpan *or* ſpun	ſpun
Spring	ſprang *or* ſprung	ſprung
Sting	ſtung	ſtung
Stink	ſtank *or* ſtunk	ſtunk
String	ſtrung	ſtrung
Swim	ſwam *or* ſwum	ſwum
Swing	ſwung	ſwung
Wring	wrung	wrung

*** In many of the foregoing, the original and analogical form of the paſt time in *a*, which diſtinguiſhed it from the participle, is grown quite obſolete.

	i *long into* ou.	ou.
Bind	bound	bound *or* bounden
Find	found	found
Grind	ground	ground
Wind	wound	wound

*** Theſe and others had originally the termination *en* in the participle.

Hang	hung*	hung*
Shoot	ſhot	ſhot
Stick	ſtuck	ſtuck
Come	came	come
Run	ran	run
Win	won	won

DEFECTIVE VERBS.

Which are not only for the moſt part irregular, but are alſo wanting in ſome of their parts. They are in general words of moſt frequent and vulgar uſe; in which cuſtom is apt to get the better of analogy. Such are the auxiliary verbs, moſt of which are of this number.

Preſent.	*Paſt.*	*Participle.*
am	was	been
can	could	
go	went	gone
may	might	
muſt		
ought	ought	
quoth	quoth	
ſhall	ſhould	
weet, wit *or* wot;	wot	
will	would	

*** There are not in Engliſh ſo many as a hundred verbs, which have a diſtinct and different form for the paſt time active, and the participle perfect or paſſive. The general bent and turn of the language is towards the other form, which makes the paſt time and the participle the ſame. This has introduced a very great corruption: this confuſion prevails greatly in common diſcourſe, and is too much authoriſed by the example of ſome of our beſt writers.

Thus

Thus it is ſaid *he begun*, for *he began*; *he run*, for *he ran*; *he drunk*, for *he drank*: the participle being uſed inſtead of the paſt time. But much more frequently the paſt time inſtead of the participle; as, *I had wrote*; *I have drank*; *bore* for *born*; *choſe* for *choſen*; *bid* for *bidden*; &c. The abſurdity of it will be plainly perceived in the example of ſome of thoſe verbs, which cuſtom has not as yet ſo perverted. We ſhould be immediately ſhocked at *I have knew*, *I have ſaw*, *I have gave*, &c. but our ears are grown familiar with *I have wrote*, *I have drank*, *I have bore*, &c. which are altogether as barbarous.

††† Obſerve alſo, that verbs, if of more than one ſyllable, ending with a ſingle conſonant preceded by a ſingle vowel, and leaving the accent on the laſt ſyllable, double the conſonant in the preſent participle, as well as in every other part of the verb in which a ſyllable is added; as, *put*, *putting*, *putteth*; *forget*, *forgetting*, *forgetteth*; *abet*, *abetting*, *abetted*. Some verbs accented on the laſt ſyllable but one; as *worſhip*, *counſel*; but this is a fault which neither analogy nor pronunciation juſtifies.

ADVERBS.

An Adverb is joined to a verb, adjective, or participle, to explain the manner of acting, ſuffering, &c. or to expreſs ſome circumſtance or quality denoted by them.

Adverbs

Adverbs in Engliſh admit of no variation, except ſome few of them, which have the degrees of compariſon, as *often*, *oftener*, *ofteneſt*; *ſoon*, *ſooner*, *ſooneſt*; and thoſe irregulars, derived from adjectives likewiſe irregular; as *well*, *better*, *beſt*, &c.

An adverb is ſometimes joined to another adverb, to modify or qualify its meaning; as *very much*; *much too little*; *not very prudently*.

PREPOSITION.

A PREPOSITION is an indeclinable part of ſpeech, which ſerves to connect words with one another, or to ſhew the relation between them.

One great uſe of prepoſitions in Engliſh, is to expreſs thoſe relations which in ſome languages are chiefly marked by caſes, or the different endings of the noun.

Moſt prepoſitions originally denote the relation of place, and have been thence tranſplanted to denote by ſimilitude other relations. Thus, *out*, *in*, *through*, *under*, *by*, *to*, *from*, *of*, &c.

Prepoſitions are alſo prefixed to words (chiefly verbs) in ſuch a manner as to coaleſce with them and to become a part of them; as, to *outgo*, to *overcome*, to *undervalue*. There are certain particles called inſeparable prepoſitions; as, *a*bide, *be*deck, *con*jure, *mis*take, &c.

CON-

CONJUNCTION.

The CONJUNCTION connects or joins together ſentences ; ſo as out of two to make one ſentence.

Conjunctions are copulative or disjunctive.

The copulatives are to connect or continue the ſentence by expreſſing an addition, *and* ; a ſuppoſition, *if*, *as* ; a cauſe, *becauſe*, *then* ; a motive, *that*, and inference, *therefore*, *&c.*

Disjunctives ſerve to expreſs oppoſition of meaning in different degrees ; as, *or*, *but*, *than*, *altho' unleſs*, &c.

INTERJECTION.

An INTERJECTION is a part of ſpeech which denotes ſome paſſion of the mind, as, *oh! ha!* &c. And as the greateſt part of the expreſſions uſed on this occaſion are taken from nature, the interjections in moſt languages are monoſyllables.

SYNTAX:

OR, THE CONSTRUCTION OF SENTENCES.

A SENTENCE is an aſſemblage of words, expreſſed in proper form, and ranged in proper order, and concurring to make a complete ſenſe.

CONSTRUCTION.

Conſtruction of ſentences depends principally upon the *concord* or agreement, and the *regimen* or government of words.

One word is ſaid to *agree* with another, when it is required to be in like caſe, number, gender, or perſon.

One word is ſaid to *govern* another, when it cauſeth the other to be in ſome caſe or mode.

The *principal parts* of a ſimple ſentence are, the *agent*, the *attribute*, and the *object*; as, *Alexander conquered the Perſians*. The *agent* (as Alexander) is the thing chiefly ſpoken of; the *attribute* (as conquered) is the thing or action affirmed or denied of it; and the *object* (as the Perſians) is the thing aſſerted by ſuch action.

The

The other component parts of ſentences are the circumſtances depending upon theſe.

CONSTRUCTION *of* SUBSTANTIVES.

When another ſubſtantive is added to expreſs and explain the former more fully; as, *Paul the Apoſtle*; *King George:* they are both in the ſame caſe, and the latter is ſaid to be put in appoſition to the former.

When one thing is ſaid to belong to another; as *Milton's Poems*; where the thing to which the other belongs is placed firſt, and is in the poſſeſſive caſe; or elſe laſt, with the prepoſition *of* before it as, *the Poems of Milton*.

A ſubſtantive prefixed to another, and linked to it by a mark of conjunction, becomes an adjective, or ſupplies its place; as *ſea-water*, *earth-quake*, &c.

Every ſubſtantive in the nominative caſe, except when an addreſs is made to a perſon, belongs to ſome verb, either expreſſed or implied; as in the anſwer to a queſtion, *who wrote this book? Cicero:* i. e. *Cicero wrote it.*

Every poſſeſſive caſe ſuppoſes ſome noun to which it belongs; as when we ſay, *St. Paul's*, or *St. James's*; we mean *St. Paul's church*, or *St. James's palace*.

Substantive *and* Adjective.

The adjective in English having no variation of gender or number, cannot but agree with the substantive in these respects; some of the pronominal adjectives only excepted, which have the plural number; as *these*, *those*; which must agree in number with their substantives.

The adjective generally goes before the noun; as, *a wise man*, *a good horse*; unless something depend upon the adjective, as *food convenient for me*: or the verb *to be*, or any auxiliary joined to it, come between the adjective and the noun; as *happy is the man*; *happy shall he be*; or the adjective be emphatical; as, *Alexander the Great*. When two or more adjectives are joined to a noun, the adjectives follow the noun; as, *a man learned and religious*.

Every adjective has relation to some substantive, either expressed or implied; as, *the twelve*, i. e. *apostles*; *the wise*, *the elect*, i. e. *persons*.

In some instances the adjective becomes a substantive, and has an adjective joined to it; as, *the chief Good*.

Pronouns.

Personal pronouns having the nature of substantives, and, as such, standing by themselves, necessarily require the same construction.

Pronominal

Pronominal adjectives, having the nature of adjectives, as ſuch, muſt be joined to, and agree with their ſeveral ſubſtantives.

Theſe *poſſeſſive caſes* likewiſe, *his*, *hers*, *ours*, *yours*, *theirs*, and by analogy, *mine*, *thine*, though they ſometimes ſeem to ſtand by themſelves, yet have always ſome ſubſtantive belonging to them, either referred to, or underſtood.

Every *relative* muſt have an *antecedent* to which it refers, either expreſſed or underſtood; as, *who ſteals my purſe, ſteals traſh*; i. e. *the man who*—

The *relative* is of the ſame perſon with the antecedent; and the verb agrees with it accordingly: *who is* this, *that cometh from Edom?*

The *relative* is the nominative caſe to the verb, when no other nominative comes between it and the verb: but when another nominative comes between it and the verb, the relative is governed by ſome word in its own member of the ſentence; *the God* who *preſerved me*, whoſe *I am*, *and* whom *I ſerve.*

The relatives *who*, *which*, *that*, having no variation of gender or number, cannot but agree with their antecedents. *Who* is appropriated to perſons; and *which* to things only; *which* therefore may be accounted neuter. But formerly they were both indifferently uſed of perſons; as, *our father* which *art in heaven*. *That* is uſed indifferently both of perſons and things; but perhaps would be more properly confined to the latter. *What* includes both the antecedent and the rela-

tive:

tive; as, *this was* what *he wanted*; that is, *the* thing *which he wanted.*

⁎ When *this*, *that*, *theſe*, *thoſe*, refer to a preceding ſentence, *this* or *theſe* refers to the latter member or term; *that* or *thoſe* to the former; as

Man, but for *that*, no action could attend;
And, but for *this*, were active to no end.

Some place the bliſs in action, ſome in eaſe,
Thoſe call it pleaſure, and contentment *theſe*.

⁎ The relative is often underſtood, or omitted; as, *the man I love*, i. e. *whom I love*.

VERBS *or* AFFIRMATIONS.

Every verb, except in the infinitive or the participle, hath its nominative caſe, either expreſſed or implied: as

Awake, ariſe, or be for ever fall'n:

That is—Awake YE, &c.

Every finite verb implies an agent or ſubject: there can be therefore no ſuch thing in Engliſh as a ſort of verb which is really imperſonal; and conſequently, every finite verb, active, paſſive, or neuter, hath a nominative caſe, or ſubject, either expreſſed or implied, with which it agrees in number and perſon: but two or more nouns in the ſingular number, joined together by one or more conjunctions copulative, have verbs, nouns, and pronouns agreeing with them in the plural number;

ber; as, *Socrates and Plato* were *wiſe*; *they* were *the moſt eminent philoſophers of Greece*. And if the ſingulars, ſo joined together, are of ſeveral perſons, in making the plural pronoun agree with them in perſon, the ſecond perſon takes place of the third, and the firſt of both; as, *He and you and I won it at the hazard of* our *lives: you and he ſhared it between you*.

A noun of multitude, or ſignifying many, may have the verb and pronoun agreeing with it in either the ſingular or plural number; yet not without regard to the import of the word, as conveying unity or plurality of idea; as, *My* people is *fooliſh, they have not known me. The aſſembly of the wicked* have *incloſed me:* perhaps more properly than *hath* incloſed me. *The aſſembly* was *very numerous*; much more properly than, *were* very numerous.

VERBS *Active or Tranſitive*.

A verb active or tranſitive, as when one thing is ſaid to *act* upon, or *do* ſomething to another, requires the ſubſtantive after it to be in the objective caſe; as, *Alexander conquered the Perſians.* Here the thing acted upon is in the objective caſe; as appears plainly when it is expreſſed by the pronoun, which has a proper termination for that caſe; *Alexander conquered* them.

When the verb active is made paſſive, the agent and object change places in the ſentence, and the thing acted upon is in the nominative caſe, and the agent

agent is accompanied by a prepoſition; as, *The Perſians were conquered* by *Alexander.*

VERB *Paſſive and Neuter.*

A ſubſtantive after a verb neuter or paſſive, when it is ſaid, that ſuch a thing *is*, or is *made*, or *thought*, or *called* ſuch another thing; or when a ſubſtantive after the verb is ſpoken of the ſame thing or perſon, with the ſubſtantive before the verb, the latter ſubſtantive is in the nominative caſe, as well as the former; and the verb is ſaid to govern the nominative caſe; or the latter ſubſtantive may be ſaid to agree in caſe with the former; as *Plautus is accounted a poet.*

The adjective after a verb neuter or paſſive in like manner; as, *life is* ſhort, *and art is* long.

The action expreſſed by a neuter verb, being confined within the agent, ſuch verb cannot admit of an objective caſe after it denoting a perſon or thing, as the object of action.

Whenever a noun is immediately annexed to a preceding neuter verb, it either expreſſes the ſame notion with the verb, as, *to dream a dream*; *to live a good life*; or denotes only the circumſtance of an action, a prepoſition being underſtood; as, *to ſleep all night*, i. e. through *all the night. To walk a mile*, i. e. through *the ſpace of a mile.*

A neuter

A neuter verb therefore cannot become a paſſive: for in a neuter verb the agent and object are the ſame, and cannot be ſeparated even in imagination; as in the examples *to ſleep*, *to walk*: but when the verb is paſſive, one thing is acted upon another, really, or by ſuppoſition, different from it.

VERB *Infinitive.*

A verb following another verb, the latter is in the infinitive mood; as *Boys love to play.*

To before a verb is the ſign of the infinitive: but there are ſome verbs which have commonly other verbs following them in the infinitive without the ſign *to*; as, *bid*, *dare*, *need*, *made*, *ſee*, *hear*, *let*; and ſometimes *have*, not uſed as an auxiliary; and perhaps a few others; as, *I* bade *him do it*; *you* dare *not do it*; let *him do it.*

The infinitive is often made abſolute, or uſed independently of the reſt of the ſentence, ſupplying the place of the conjunction *that* with the ſubjunctive; as, *To* confeſs *the truth*, *I was in fault*; *to* begin; *to* conclude, i. e. *that I may confeſs the truth.*

The infinitive has much of the nature of a ſubſtantive, expreſſing the action itſelf which the verb ſignifies; as the participle has the nature of an adjective. Thus the infinitive mode does the office of a ſubſtantive in different caſes; as, *to play is pleaſant*; in the objective, *boys love play.*

The

☞ The verb *to be*, has always a nominative case after it; as, *it was* I, *and not* he, *that did it*: unless it be in the infinitive mode; *tho' you took it to be* him.

PARTICIPLES.

The participle frequently becomes frequently altogether an adjective, when it is joined to a substantive merely to denote its quality, without any respect of time; expressing not an action, but a habit; and as such, it admits of the degrees of comparison; as, *a loving*, *more loving*, and *most loving father*; *a learned*, *more learned*, and *most learned man*.

The participle with a preposition before it, and still retaining its government, answers to what is called in Latin the *gerund*; as, *Happiness is to be attained by avoiding evil, and by doing good*; *by seeking peace, and pursuing it*.

The participle with an article before it, and the preposition *of* after it, becomes a substantive expressing the action itself which the verb signifies; as, *by* the observing of *which you may avoid mistakes*. The word which has the article before it, and the possessive preposition *of* after it, must be a noun; and consequently ought to follow the construction of a noun, and not to have the regimen of a verb; as,—The middle station of life is the best situated for *the gaining of* wisdom. Poverty turns our thoughts too much upon *the supplying of* our wants, and riches *upon enjoying our* superfluities;—the

phrase,

phrafe, *upon the fupplying of* our wants, may be expreffed by the participle or gerund, *upon fupplying our wants*; not *upon fupplying of our wants*; nor, *upon the fupplying our wants*; which would be *a confounding of* two diftinct forms.

ADVERBS.

The adverb, as its name imports, is generally placed clofe or near to the verb, which it modifies or affects; and its propriety and force depend on its pofition; thus it is commonly faid, *I* only *fpake three words*; when the intention of the fpeaker manifeftly requires, *I fpake* only *three words*.

Its place, for the moft part, is before adjectives; after verbs active and neuter, and frequently ftands between the auxiliary and the verb; as, *he made a* very elegant *harangue*; *he* fpake unaffectedly *and* forcibly; *and was* attentively heard *by the audience*.

Two negatives in Englifh deftroy one another, or are equivalent to an affirmative: as,

> Nor did they *not* perceive the evil plight
> In which they were, or the fierce pains *not* feel.
> MILTON.

PREPOSITIONS.

Prepofitions have a government of cafes; and in Englifh they always require the objective cafe after them; as, *with him*; *from her*, *to me*.

The

The prepoſition is often ſeparated from the relative which it governs, and joined to the verb at the end of the ſentence, or of ſome member of it; as, *Horace is an author* whom *I am much delighted* with. This is an idiom to which our language is ſtrongly inclined; it prevails in common converſation, and ſuits well enough with the familiar ſtyle in writing: but the placing of the prepoſition before the relative, is more graceful, as well as more perſpicuous; and agrees much better with the ſolemn and elevated ſtyle.

Prepoſitions are often compounded with verbs, as, to *uphold*, to *outweigh*, to *overlook*: and this compoſition ſometimes gives a new ſenſe to the verb; as *to underſtand*, *to withdraw*, *to forgive*. But in Engliſh the prepoſition is more frequently placed after the verb, and ſeparate from it, like an adverb; in which ſituation it is no leſs apt to affect the ſenſe, and give it a new meaning; and may ſtill be conſidered as belonging to the verb, and as a part of it; as, to *caſt*, is to throw; but to *caſt up*, or compute an account, is quite a different thing: thus, to *fall on*, to *bear out*, to *give over*, &c. So that the meaning of the verb, and the propriety of the phraſe, depend on the prepoſition ſubjoined.

As the prepoſition ſubjoined to the verb hath the conſtruction and nature of an adverb ſo the adverbs *here*, *there*, *where*, with a prepoſition ſubjoined, as *hereof*, *therewith*, *whereupon*, have the conſtruction and nature of pronouns.

The prepoſition *in*, *on*, or *through*, is often underſtood before nouns expreſſing time; as, *laſt year*, *this day*, *all the night*; i. e. *in laſt year*, *on this day*, *through all the night*.

CONJUNCTION.

Conjunctions have a government of modes: ſome require the indicative, ſome the ſubjunctive after them; and others have no influence at all on the modes.

Hypothetical, conditional, conceſſive, and exceptive conjunctions, ſeem in general to require a ſubjunctive mode after them; as, *if*, *though*, *unleſs*, *except*, *whether*, *or*, &c. but by uſe they often admit of the indicative; and in ſome caſes with propriety. *Examples.*—If thou *be* the ſon of God. Tho' he *ſlay* me, yet will I put my truſt in him. Unleſs he waſh his fleſh. No power except it were given from above. Whether it were I or they, ſo we preach.—The ſubjunctive, in theſe inſtances, implies ſomething contingent or doubtful; the indicative would expreſs a more abſolute and determinate ſenſe.

That expreſſing the motive or end has the ſubjunctive mode, with *may*, *might*, *ſhould*, after it. *Leſt*, and *that* annexed to a command preceeding; and *if* with *but* following it, neceſſarily require the ſubjunctive mode: *Examples.*—Let him that ſtandeth take heed, leſt he fall. Take heed that thou

thou ſpeak not to Jacob. If he do but touch the hills, they ſhall ſmoke.

Other conjunctions expreſſing a continuation, an addition, an inference, &c. being of a poſitive and abſolute nature, require the indicative mode; or rather leave the modes to be determined by the other circumſtances and conditions of the ſentence.

When the qualities of different things are compared, the latter noun is governed, not by the conjunction *than* or *as*, (for a conjunction has no government of caſes) but by the verb or prepoſition expreſſed or underſtood; as, *Thou art wiſer than* I *(am.) You are not ſo tall as* I *(am.) You think him handſomer than (you think)* me; *and you love him more than (you love)* me. In all other inſtances, if you complete the ſentence in like manner, by ſupplying the part which is underſtood, the caſe of the latter noun will be determined. Thus, *Plato obſerves that God geometrizes; and the ſame thing was obſerved before by a wiſer man than* he; i. e. *than* he was. *It was well expreſſed by Plato; but more elegantly by Solomon than* him; i. e. *than* by him.

The conjunction *that* is often omitted and underſtood: as, *I beg you would come to me: See, thou do it not:* i. e. that *you would*, that *you do.*

The nominative caſe following the auxiliary, or the verb itſelf, ſometimes ſupplies the place of the conjunctions *if* and *tho'*; as, *Had he done this, he had eſcaped: charm he never ſo wiſely:* i. e. if *he had done this*; tho' *he charm.*

INTER-

INTERJECTION.

Interjections in English have no government. Tho' they are generally attended with nouns in the nominative caſe, and verbs in the indicative mode, yet the caſe and mode is not influenced by them, but determined by the nature of the ſentence.

A PRAXIS, *or* APPLICATION *of the foregoing* RULES *of* SYNTAX.

1. IN the fifteenth year of the reign of Tiberius Cæſar, Pontius Pilate being governor of Judea, the word of God came unto John, the ſon of Zacharias, in the wilderneſs.

2. And he came into all the country about Jordan, preaching the baptiſm of repentance for the remiſſion of ſins.

3. And the ſame John had his raiment of camel's hair, and a leathern girdle about his loins; and his meat was locuſts and wild honey.

4. Then ſaid he to the multitude, that came forth to be baptiſed of him, O generation of vipers, who hath warned you to flee from the wrath to come? bring forth therefore fruits meet for repentance.

5. And

5. And as all men mufed in their hearts of John, whether he were the Chrift, or not; John anfwered, faying unto them, I indeed baptize you with water; but one mightier than I cometh, the latchet of whofe fhoes I am not worthy to unloofe; he fhall baptize you with the Holy Ghoft and with fire.

6. Now when all the people were baptized, it came to pafs, that, Jefus being alfo baptized, and praying, the heaven was opened; and the Holy Ghoft defcended in a bodily fhape, like a dove, upon him; and lo! a voice from heaven, faying: This is my beloved fon, in whom I am well pleafed.

VERSE I.

In	Is a prepofition.
the	the definite article.
fifteenth	an adjective, agreeing with the the fubftantive *year*.
year	a fubftantive or noun in the objective cafe.
of	a prepofition.
the reign	a fubftantive, objective cafe, governed by the prepofition *of*.
of Tiberius Cæfar	both fubftantives, proper names, gov. and cafe, as before.
Pontius Pilate	proper names.
being	the prefent participle of the verb neuter *to be*.
governor	a fubftantive. *Pontius Pilate being governor*, is the abfolute cafe, *i. e.* the nominative cafe with a parti-

	participle without a verb following, and agreeing with it; the meaniug is the ſame as *when* Pilate was governor.
of Judea	as before.
the word	a ſubſtantive.
of God	a ſubſtantive, as before.
came	a verb neuter, indicative mode, paſt time, third perſon, ſingular number, agreeing with the nom. caſe *word*.
unto	a prepoſition.
John	a proper name, objective caſe, governed by the prep. *unto*.
the ſon	a ſubſtan. in appoſition to John, *i. e.* in the ſame caſe, governed by *unto*.
of Zacharias	a proper name.
in the wilderneſs	a ſubſtan. government and caſe as before.

VERSE II.

And	a conjunction copulative.
he	a perſonal pronoun, *third* perſon ſingular, maſc. gender, nom. caſe, ſtanding for *John*.
came	a v. n. as before, agreeing with the nom. caſe *he*.
into	a prepoſition.
all	an adjective, agreeing with
the country	a ſub. gov. by *into*.
about	a prepoſition
Jordan	a proper name, governed of *about*.

preaching	the present participle of the v. a. to *preach*, joined like an adjective to the pronoun *he*.
the baptism	a sub. in the ob. case, following the present part. of the verb to preach, and governed by it.
of repentance	a sub. govern. and case as before.
for	a preposition.
the remission of sins	substantives, the latter in the plural number, government and case as before.

VERSE VI.

Now	an adverb.
when	a conjunction.
all	an adj. agreeing with
the people	a substantive.
were baptized	a verb passive, made of the auxiliary verb *to be*, joined with the partic. passive of the verb to *baptize*; indicative mode, past time, third person plural, agreeing with the nom. case singular, *people* being a noun of multitude.
it	a pronoun, third person sing. neuter gen. nom. case to the verb.
came	as before.
to	a preposition, and before a verb the sign of the infinitive mode.
pass	a verb neuter, infin. mood.
that	a conjunction.
Jesus	a proper name.
also	an adverb.

being	present partic. joined like an adj. to the sub. *Jesus.*
baptized	pas. part. agreeing in like manner.
and	a conj.
praying	pres. part. of the neuter verb to *pray*; agreement as before; *Jesus being baptized and praying*, is the case absolute.
the heaven	a subst.
was	indicative mode, past time, third per. sing. of the neut. v. to *be*, agreeing with the nom. case *heaven.*
opened	the pas. part. agreeing with the nom. c. *heaven*, and being joined with the auxiliary verb *was*, makes the passive voice.
and	a conj.
the holy	an adj.
Ghost	a subst.
descended	verb neu. indic. mode, past time, third per. sing. agreeing with the nom. case *Ghost.*
in	a preposition.
a bodily	an adj.
shape	a sub. object. c. governed by *in.*
like	an adj. agreeing with *shape.*
a dove	a sub. obj. case, governed of the prep. *to* understood; i. e. *like to a dove.*
upon	a prep.
him	a pron. third person sing. objec. case, gov. by the prep. *upon.*
and	a conj.
lo!	an interjection.
a voice	a sub. nom. case, *there was* being understood; i. e. *there was a voice.*

 from

from	a prepoſition.
heaven	a ſub. obj. caſe, gov. by *from*.
ſaying	preſ. part. of the verb active to *ſay*, joined to the ſub. *voice*.
this	a pronominal adjective, *perſon* being underſtood.
is	indic. mode, preſ. time of the v. neu. to *be*, third perſ. ſing. agreeing with the nom. caſe *this*.
my	a pronominal adj. and
beloved	an adj. both agreeing with
ſon	a ſubſt. the nominative caſe after the the verb *is*.
in	a prep.
whom	a pron. relative, obj. caſe, governed by *in*; *ſon* being its antecedent.
I	a pron. firſt perſon ſing.
am	indic. mode, preſent time, firſt perſon ſing. of the verb to *be*, agreeing with the nom. caſe *I*.
well	an adverb.
pleaſed	paſ. part. of the verb to *pleaſe*, agreeing with the nom. caſe *I*, and with the verb *am*, making the paſ. voice.

EXER-

EXERCISES OF FALSE SYNTAX.

SUBSTANTIVES.

RULE I. NOUNS of *number* or *multitude* may have a verb either of the ſingular or the plural number; but two or more nouns of the ſingular number, joined together by one or more *copulative* conjunctions, have verbs, nouns and pronouns agreeing with them in the *plural* number.

Glory, honour, tranquility and praiſe is purchaſed by learning.—Shame and repentance attends thoſe who refuſe inſtruction.—Peace and ſafety completes the happineſs of a nation.—My friend and I writes often to Bath, but receives no anſwer.—Both of my ſiſters dances admirably well—My parents intends to ſend me abroad.—Cyrus and Alexander, who ſubdued Aſia, is famous among all nations.—Homer, Virgil, and Milton has been always conſidered as the three greateſt poets the world have produced.—Poetry, painting, ſculpture, muſic, and architecture, is among the number of fine arts.—Hatred, enmity, and ill-humour, diffuſes a ſullen and ſaddening air over the countenance that poſſeſs it.—Fables, allegories and poems ſoften the ſeverities of inſtruction, and enforces the doctrines that are to be inculcated.—Has the ſervants put on the baggage.

RULE

RULE II. When two nouns come together, the former is by the addition of ('s) changed to the genitive caſe.

Have you read Virgils works?—I have read Popes Homer with infinite ſatisfaction.—St. Jamess was full of good company. Learning is the rich mans ornament, and the poor mans riches.—His daughters fortune is very conſiderable.

ADJECTIVES.

RULE III. The pronominal adjectives *that* and *this*, which in their plural makes *thoſe* and *theſe*, are the only adjectives which vary their number: for Engliſh adjectives have neither gender, number, nor caſe.

By this means.—By that means.—It is better to fall among crows than flatterers; for that only devours the dead, this the living.

*** *That* and *this* are always oppoſed to each other in a ſentence. When *this* and *that* relate to ſome foregoing words, or to a former ſentence, *this* refers to the latter, *that* to the former: but when *this* or *that* are oppoſed to each other, *this* is ſpoken or written of perſons or things immediately preſent, or next with relation to time or place; and *that* is ſpoken or written of perſons or things paſſed, abſent, or diſtant in relation of time or place.

I have not wept this forty years. DRYDEN.

T'is theſe that early taint the female ſoul.
POPE.

PRONOUNS.

RULE IV. When a pronoun comes before the verb, it muſt be the nominative caſe; when after the verb, it muſt be the objective caſe.

Might us carry our books home?—That gentleman loves you and I.—I repeated thoſe things to ſhe long ago. She and me are to dine abroad to-morrow.—Him and I are good friends.—Do you give they ſo much money?—Them who oppreſs the poor ſhew a want of humanity.

RULE V. When the pronoun anſwers a queſtion, the pronoun is the nominative caſe.

Who is at the door? It is me.—Who broke the china cups? both him and her.—Who are the beſt ſcholars? Them whom I mentioned yeſterday.—Who bid they do it? 'Twas me.

RULE VI. The *relative* pronoun muſt agree with its *antecedent*, i. e. its foregoing noun or nouns in number and gender.

The tree muſt be pruned, otherwiſe he will bear no fruit.—The wind blew off my hat, and carried him into the river.—That is the gentleman which brought us an account of our laſt victory.—That is, madam, the young lady which ſpeaks the French language ſo fluently and elegantly.—Thoſe before you are all the ſoldiers which are ordered for America.—Our father which art in heaven.

I that ſpeak in righteouſneſs.

ISAIAH.

O ſhepherd of Iſrael, thou that leadeſt Joſeph like a flock; thou that dwelleſt between the cherubims.

PSALM XC.

RULE VII. The pronoun is always nominative to the verb TO BE, either before or after it; unleſs it be in the infinitive mode.

Was it me that ſaid ſo?—It was her who wrote ſo grammatically.—It was not us who broke the china; it was them, I aſſure you.—It was neither him nor her.—No matter if it was them or us.

Whom do men ſay I am?

MATT. XVI.

It is not me you are in love with.

SPECTATOR, No. 290.

Impoſſible! it can't be me.

SWIFT.

VERBS.

RULE VIII. A verb muſt agree with its nominative word in number and perſon. The word which anſwers to the queſtion *who* or *what*, is the nominative to which the verb relates.

You was a charming girl to ſtudy as you have lately done —Bad books is the public fountain of vice.—Fair words is often a cloak for bad actions. —Homer's wiſe men looks before and behind.— Honours grace wiſe men, and make fools notorious. Intemperance kill more than the ſword.— Know-

Knowledge puff up ſome men, and humble others.

That thou might fortune to thy ſide engage.
PRIOR.

Great pains has been taken. POPE.

There's two or three of us have ſeen ſtrange ſights. SHAKESP.

ADVERBS.

RULE IX. The comparative adverbs *than* and *as*, have the nominative caſe of a pronoun after them; except a prepoſition expreſſed or underſtood comes between them and the pronoun.

Miſs Lucy reads much better than me. She ſings better than him. They walk much faſter than us. There is no lady more modeſt than her.—You are then three years older than us.—They are no doubt much richer than them—Why don't they go to the play as well as us?

RULE X. A comparative adverb muſt not be ſet before an adjective compared with *er* and *eſt*.

London is more larger than Paris—Solomon was the moſt wiſeſt of men.—My book is more cleaner than thine.—Happy is he who poſſeſs a true friend; but he is more happier who do not want one.

PREPOSITIONS.

RULE XI. A prepoſition has the objective caſe of the pronoun after it.

From who do you get theſe fine flowers?—Who do you live with?—Has he ſpoke to they about it?—Place no reliance in ſhe or in they.—You may ſafely confide thoſe things to me alone.—The whole loſs fell upon ſhe, I can aſſure you.

Who ſerveſt thou under?

SHAKES.

Who do you ſpeak to?

Ibid.

To theſe eleven general Rules may be added the following OBSERVATIONS.

OBSERVATION I.

Conjunctions have ſometimes a government of modes. Hypothetical, conditional, conceſſive, and exceptive conjunctions generally require the ſubjunctive mode after them; as, *if*, *tho'*, *unleſs*, *except*, *whether*, *or*, and many others; but by uſe they often admit of the indicative; and in ſome caſes with propriety, where their poſitions are taken for granted, as not admitting of the leaſt *doubt*.

The rule is then, that the SUBJUNCTIVE mode follows the conjunction implying a DOUBTFUL ſuppoſition, or conceſſion.

If my ſentiments *are* approved, confirm them by your voices.

I would

I would tell you my ſentiments, if that *was* a matter for the conſideration of the court.

MELMOTH.

Yet if I *was* to chooſe, I ſhould clearly give the preference to the ſtyle that was full and diffuſive.

Tho' it is not confirmed by his will, I ſhall be guided by it as ſtrictly as if it *was*.

The faults, if there *is* any, will be more obſervable.

A jealous man's life is ſpent in purſuit of a ſecret that deſtroys his happineſs if he *chances* to find it.

Was I always grave, one half of my readers would fall off from me: *was* I always merry, I ſhould loſe the other.

Was I left to myſelf, I ſhould rather aim at inſtructing than diverting.

If there *is* a man in this aſſembly, which thinks that we muſt find a formidable enemy in Philip.

If what I have here ſaid *does* not recommend, it will at leaſt excuſe the variety of my ſpeculations.

——— But what if God *has* ſeen,
And death *enſues*? - - - - -

MILTON.

OBSERVATION II.

The PAST TIME of the verbs improperly uſed for the PARTICIPLE.

Tho' I have *roſe* firſt, I preſume I may expect your pardon.

Besides, he has not *forgot* the dangerous snare he once laid for me.

MELMOTH.

He had *wrote* in a letter which was read to the Emperor. *Ibid.*

But now, every fence of modesty and reverence is *broke* down.

The severity of the weather has *drove* from the mountains.

MELMOTH.

The objections which lie against this piece may be *got* over. *Ibid.*

When you reflect upon the volume he has *wrote*, are you not inclined to suppose he never was engaged in public affairs? *Ibid.*

He would answer, that he had *eat* with an appetite. *Ibid.*

This work, which was *wrote* for the perusal of the world in general.

All dignity of character was *broke* through.

MELMOTH.

Who after he had *spoke* for himself.

Ibid.

I fancied I had *got* in my hand Callimachus.

Ibid.

I had *spoke* for three hours. *Ibid.*

Poets lose half the praise they would have *got*.

POPE.

My languid numbers have *forgot* to flow. *Ib.*

Had I known of your going so soon to Naples, I would have *got* you a letter.

CHESTERFIELD.

OBSER-

OBSERVATION III.

Adjectives are frequently ſubſtituted for Adverbs.

They muſt influence theſe Greeks leſs *forcible* than their diſputes with you, and with each other.

Theſe I would have formed into twenty claſſes, *agreeable* to the preſent conſtitution.

I propoſe, *agreeable* to the preſent ſcheme, they ſhould be divided.

For he is *exceeding* open to acceſs.

MELMOTH.

He is *exceeding* good I can aſſure you.

If my friends come in *unexpected.*

Verania, the widow of Piſo, lay *extreme* ill.

Regulus, who had *late* endeavoured to inſinuate himſelf into his friendſhip.

The bones, the muſcles, the veins are ſo *ſtrong* expreſſed, that you would imagine the figures to be animated.

We had no other way to cope with ſuch a numerous body of criminals, but by attacking them *ſingle.*

An eſtate is offered to be ſold, which lies *contiguous* to mine. MELMOTH.

But this perhaps may be pronounced too *haſty* upon a future contingency.

Oh Fortune, how *capricious* doſt thou ſport with mankind!

I re-

I rejoice that you are *ſafe* arrived in Rome.

That would paſs off well enough if they were received *ſeparate*.

Like Eaſtern kings, a lazy ſtate they keep,
And *cloſe* confin'd to their own palace keep.
POPE.

- - - Thou open'ſt Wiſdom's way,
And giv'ſt acceſs, tho' *ſecret* ſhe retires.
MILTON.

So *dear* I love him, that with him all deaths
I could endure. *Ibid.*

- - - - - - Adam the while
Waiting *deſirous* her return. *Ibid.*

- - - - - - - - - - He full
Reſplendent all his father *manifeſt*
Expreſs'd. *Ibid.*

- - - - - - - - - *Ardent* climb
The Nubian mountains. THOMP.

- - - - - - - And *copious* fed
With all the mellow'd treaſures of the ——.
Ibid.

- - - - - - - - - *Huge* deſcends
The mighty Orellana. *Ibid.*

When o'er this world, by equinoctial rains
Flooded *immenſe*. *Ibid.*

Air, earth, and ocean ſmile *immenſe*. *Ibid.*

- - - - Then that of deeper dye
Steals *ſoft* behind. *Ibid.*

OBSER-

Observation IV.

The relative WHICH is confounded with the relative WHO; altho' the former is neuter, and the latter of the maſculine or feminine gender.

Be cautiouſly upon your guard againſt the infinite number of fine-dreſſed and fine-ſpoken *avanturiers which* ſwarm at Paris.

CHESTERFIELD.

A Promiſcuous PRAXIS, *in Proſe and Verſe, on all the foregoing Rules and Obſervations.*

The revenue ariſing from our lands amount to ſix thouſand talents.

LELAND.

At preſent, ſo much of my time and thoughts is employed in attendance upon my friend.

MELMOTH.

For was we thus diſtreſſed, in ſpite of every vigorous effort which the honour of our ſtate demanded, there was then no hope of a recovery.

But why do I mention thoſe things?

Let your ſupplies at firſt be moderately; and add to thoſe if you find them not ſufficient.

Have not we choſen the uſual officers?

LELAND.

And of what uſe are all thoſe?

In

In my other ſpeeches, my diligence and integrity only was concerned.

The pleaſure I receive in converſing with you, have carried me, I perceive, a greater length, then I intended.

Does it not ſeem but yeſterday that Nero were upon the throne? and yet not one of all theſe which was conſuls in his reign now remain.

There was moſt aſſuredly many things alledged againſt him.

If the perſon he loves be chearful, her thoughts muſt be employed on another.

ADDISON.

Their acquaintance has lain chiefly among the vicious part of womankind.

It is often the caſe of leſſer confederate ſtates againſt a ſuperior power.

ADDISON.

There was ſome, it ſeem, which did not diſapprove of my poems.

This day, black omens threat the brighteſt fair,
That e'er deſerv'd a watchful ſpirit's care.

POPE.

O thou! whatever title pleaſe thine ear. *Ib.*

Whether thou chuſe Cervante's ſerious air. *Ib.*

Straight all his hopes exhal'd in empty ſmoke;
And his long toils were forfeit for a look.

DRYDEN.

Yet oft his divine of ſomething ill. MILTON.

- - - - - - - - - I feel
The link of nature draw me. *Ibid.*

So forcible within my heart I feel
The bond of nature draw me to my own.

MILTON.

I have not, however, neglected the fofter graces of my favourite Tully, wherever I could with propriety ftep out of my direct road to enjoy a moft flowery path: for it were not aufterity at whom I aimed.

I muft publifh fomething; I wifh it might be this performance rather then any other, merely becaufe it is near finifhed.

What becomes of the pleafant villa, the vernal portico, the fhady plane-tree walk, the cryftal canal fo agreeable wind along his flowery banks, together with the charming lake, that ferve at once the purpofes of ufe and beauty?

If the fcene of your enjoyment lies wholly there, you are happy. MELMOTH.

I had almoft forgot to mention, that I received the excellent dates you fent me.

Ibid.

When one confider, how the time paffes at Rome, one cannot be furprized, that take any fingle day, and it either is, or feem to be fpent reafonable enough; and yet upon cafting up, the whole amount will appear quite otherwife.

I had an opportunity of converfing with Euphrates the philofopher, and took fome pains to gain his affections; tho' that indeed was nothing difficult, for he is exceeding open to accefs.

MELM.

Pom-

Pompeius Satutinus read to me the other day, ſome letters which he aſſure me was wrote by his wife: I fancied I was hearing Plautus or Terence in proſe. If they are that lady's or his own, either way he deſerves equal applauſe; whether for writing ſo polite himſelf, or for having ſo highly improved and refined the genius of his wife, which he married young and uninſtructed.

Virtue, knowledge, and good ſenſe ſhines out with ſo ſuperior a luſtre in this excellent man, that learning herſelf, and every valuable endowment, ſeem involved in the danger of his ſingle perſon.

THE

BELLES-LETTRES.

RHETORIC

AND

ORATORY.

RHETORIC is defined to be the art of ſpeaking copiouſly on any ſubject, with all the advantages of BEAUTY and FORCE.

ORATORY is defined to be the ſame with Rhetoric. Yet ſome diſtinguiſh the one as *Theoretical*, the other *Practical*: Rules and precepts for ſpeaking elegantly are therefore the province of Rhetoric, and their judicious application belongs to Oratory.

As

As the principal end of Rhetoric is to INSTRUCT, PERSUADE, and to PLEASE; ſo its chief office is to ſeek what is moſt conducive to PERSUASION.

RHETORIC or ELOQUENCE may be reduced to the following heads:

I.

PRECEPTS.

II.

COMPOSITION.

III.

THE PERUSAL OF AUTHORS.

This laſt head is copiouſly illuſtrated under the Lives of the Poets, Philoſophers, Hiſtorians, and Orators, mentioned in this work.

BOOK I.

PRECEPTS.

RHETORIC is divided into four parts:

I. INVENTION.
II. DISPOSITION.
III. ELOCUTION. And
IV. PRONUNCIATION.

SECTION I.

INVENTION.

BY Invention is meant, the chusing such arguments as the orator is to make uſe of for proving his point, or moving the paſſions of his hearers: and this Cicero calls the principal part of oratory. Theſe arguments muſt therefore be drawn from *Reaſons*, *Morals*, or *Affections*: from reaſons to inform the judgment, or to inſtruct; from morals, to procure favour, or to perſuade; and from affections, to intereſt the paſſions, or to pleaſe.

1. *Argu-*

1. *Arguments drawn from Reason.*

These arguments are diſtinguiſhed as *Artificial*, and *Inartificial*. The former are ſuch as are adduced by the learning and addreſs of the orator, and differ as the ſubject or topic may require. Common places from whence ſuch arguments may be drawn, are ſixteen in number.

1. Definition	9. Contraſt
2. Diſtribution	10. Adjuncts
3. Etymology	11. Antecedents
4. Conjugation	12. Conſequents
5. Genus	13. Repugnants
6. Species	14. Cauſes
7. Similitude	15. Effects
8. Diſſimilitude	16. Compariſon.

Inartificial arguments are ſuch as ariſe from the teſtimony of another; and this is called original, when our information proceeds immediately from the perſons concerned, or from the eye or ear-witneſſes of the fact; but when it is delivered by the report of others, it is termed traditional.

2. *Moral Arguments.*

Moral arguments are deemed ſuch, when the orator or ſpeaker conſiders of what, before whom, and for whom he is going to ſpeak. An orator, ſays the celebrated Archbiſhop of Cambray, cannot well perſuade, unleſs he is a man of reputed probity.

probity. For this reason, Cicero considered virtue as the most essential part of an orator.

3. *Arguments from Affections.*

These are meant to excite, or compose the passions: and this knowledge is of the greatest importance to the orator. For the whole art of eloquence consists in producing the clearest proofs of any truth, with such powerful motives as may sensibly affect the hearers, and employ their passions to just and worthy ends; such as to raise indignation at ingratitude; compassion towards the miserable; horror against cruelty; and in directing every other affection to its proper end.

SECTION II.

DISPOSITION.

BY Disposition is meant, the placing words in such order, as to give every possible beauty to a discourse. We are by nature sensible of harmony and cadence; and therefore if a thought be ever so beautiful in itself, yet still a delicate ear will be shock'd by a harsh and injudicious arrangement. Isocrates was the first who taught the Greeks the beauty of disposition; and Cicero among the Romans.

An oratorical discourse should have an exordium; then should follow the narrations and proofs; and lastly, a recapitulation of every material circumstance.

An

An ORATION may be therefore divided into

1. An EXORDIUM.
2. A NARRATION.
3. The PROOFS.
4. The PER-ORATION or CONCLUSION.

I. EXORDIUM.

The Exordium or beginning of any ſpeech ſhould engage the attention of the auditors for what is to follow. It ſhould be ingenious, clear, modeſt, and not prolix; for nothing is ſo irkſome to an audience, as the idea of a long and tedious diſcuſſion. There are two ſorts of exordiums; the one adopts the language of inſinuation, and is highly proper for ſuch diſcourſes in which the orator addreſſes his auditory with coolneſs and deliberation: the other is vehement and abrupt, which ſhould never take place but when the minds of the audience are impreſſed with grief, joy, or indignation.

Catiline appears in full ſenate, the ſenators are ſeized with a panic, Cicero exclaims, "How long will you abuſe our patience, Cataline? How long are we to be inſulted by your boundleſs rage? To what height do you mean to puſh this daring violence? Does not the guards of the palace and city; does not the general conſternation; does not the unanimous conſent of the virtuous; does not this auguſt aſſembly make any impreſſion upon you? Your counſels, Cataline, are diſcovered!

Don't

Don't you ſee the whole ſenate convinced of your conſpiracy? who among us, do you imagine, is ignorant of your aſſemblies, what perſons you convened, and what meaſures were concerted! O much lamented times! The ſenators hear this; the conſul ſees this, and yet the traitor lives. — Lives! he even appears in full ſenate, partakes in our public councils, and marks out every one of us for immediate deſtruction.

II. NARRATION.

Cicero ſays, that the Narration or recital of any fact ſhould have the following properties: — PERSPICUITY, PROBABILITY, BREVITY, and SWEETNESS.

Perſpicuous, by obſerving the order of time; by uſing none but proper and known terms; and by reciting the fact in due order.

Probable, by the ſimplicity and candour of the narration; by a preciſe detail of particulars.

Brief, by reciting what is juſt, neceſſary, and avoiding trivial circumſtances.

Sweet, by adopting a pleaſing elocution; by the greatneſs, novelty, and unexpectedneſs of the things to be related; and by adorning it with proper tropes, figures, and paſſions. The whole art of this kind of recital is finely exemplified in Cicero's oration againſt Milo.

III. PROOFS.

The narrative ought to be ſtrengthened by credible, juſt, and proper proofs. A ſkilful orator knows his judges; and knows alſo, that frequently the beſt arguments are not thoſe which are the moſt efficacious. Demonſtration ſometimes paſſes for ſubtility; ſubtility for a mathematical demonſtration; and this viciſſitude of opinion reſults from particular ſituations, difference of judgment, taſtes, ages, and intereſts of the parties concerned.

Rhetoricians adviſe the arrangement of theſe proofs as a general would his army. The beſt and ſtrongeſt are to be placed in front; the weakeſt in the centre, with a *corps de reſerve* to inſure the victory. Demoſthenes and Cicero among the ancients, Bourdaloue and Boſſuet among the moderns, ſays Profeſſor Batteux, are perfect models in this and every other branch of oratory.

IV. PER-ORATION.

The Per-oration recapitulates the ſtrongeſt and principal arguments. This part of the oration was Cicero's maſter-piece. Here that celebrated orator not only ſet his judges and auditors in a flame, but even ſeemed to burn himſelf, eſpecially when he endeavoured to raiſe commiſeration towards the accuſed; where, as he himſelf aſſerts, he frequently filled the forum with tears.

SEC-

SECTION III.

ELOCUTION.

BY Elocution is meant the chuſing and adapting proper, polite, and ornamental expreſſions, to the things or ſentiments to be expreſſed. Elocution conſiſts of ELEGANCE and DIGNITY.

Elegance, in the purity, perſpicuity, and politeneſs of the language. To obtain this elegance, we ought to be thoroughly converſant in the beſt and moſt correct writers; not only for the ſubject matter, but for the ſake of imitating their reſpective excellencies: for by a conſtant ſtudy of their manner, we inſenſibly contract a ſimilitude of ſtyle and expreſſion.

Dignity is acquired by adorning our language with the ſublimeſt thoughts, ornamented with

TROPES AND FIGURES.

I. TROPES.

A TROPE is defined to be an elegant turning of a word from its natural and proper, to a relative ſignification.

1. *A* Metaphor *or Tranſlation.*

A Metaphor, in place of proper words,
Reſemblance puts; and dreſs to ſpeech affords.

A Metaphor is the moſt frequent and florid of all the tropes, being a ſhort and ſprightly ſimilitude in one word. If an author is obliged to dwell on things plain, and of common obſervation, he muſt raiſe and enoble them by bold and graceful metaphors. Virgil has finely illuſtrated this rule, where he has made his meaneſt ſubjects the admiration of all, by his judicious uſe of this trope. The affairs of farmers and ſhepherds, in his accurate lines, appear with dignity; and his deſcriptions make the country a perfect paradiſe. Metaphors are ever beautiful, when applied with nature, judgment, and a lively wit. Mr. Addiſon remarks, that we ſhould imagine each metaphor as it is actually painted before us, to view and examine the juſtneſs of their application and aſſemblage under theſe circumſtances, rejecting every thing but what might be retained in the picture.

This trope differs from a ſimile, in form only, not in ſubſtance; in a ſimile the two ſubjects are kept diſtinct in the expreſſion, as well as in the thought: in a metaphor, the two ſubjects are kept diſtinct in thought only, not in the expreſſion. — A family connected with a common parent, reſembles a tree, the trunk and branches of which are connected with a common root. But let us ſuppoſe that a family is figured, not barely to be like

like a tree, but to be a tree; and then the ſimile will be converted into a metaphor.

I prefer, ſays Melmoth, the metaphor to the ſimile, as a far more pleaſing method of illuſtration. In the former, the action of the mind is leſs languid, as it is employed at one and the ſame inſtant in comparing the reſemblance with the idea it attends; whereas in the latter, its operations are more ſlow, being obliged to ſtand ſtill as it were, in order to contemplate firſt the principal object, and then its correſponding image.

Inſtances in abundance may be drawn from the Scriptures of this trope. Our Lord is called a *vine*, a *lamb*, a *lion*, &c. Men from their diſpoſition are denominated *wolves*, *dogs*, *ſerpents*, &c.

EXAMPLES *from* Shakeſpeare.

1. *Figuring a Hero to a Tree full of Fruit.*

\- - - - - - - Cymbeline lov'd me;
And when a ſoldier was the theme, my name
Was not far off: then was I a TREE,
Whoſe boughs did bend with fruit. But in one night,
A ſtorm or robbery, call it what you will,
Shook down my mellow hangings, nay my leaves;
And left me bare to weather.

2. *Figuring human Life to a Voyage at Sea.*

There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is found in ſhallows and in miſeries.

On ſuch a full ſea are we now afloat;
And we muſt take the current when it ſerves,
Or loſe our ventures.

3. *Metaphors from* Wolſey's *ſpeech.*

Farewel, a long farewel, to all my greatneſs!
This is the ſtate of man; to day he puts forth
His *tender leaves* of hope; to-morrow *bloſſoms*,
And *bears* his *bluſhing* honours thick upon him;
The third day comes a *froſt*, a *killing froſt*,
And when he thinks, good eaſy man, full ſurely
His greatneſs is a *ripening*, nips his *root*,
And then he falls as I do.

Cicero ſays, that amid the greateſt riches of language, men are more generally pleaſed with metaphors, when they are introduced with judgment and propriety.

Longinus ſays, that they conſtitute the ſublime, and are peculiarly adapted to enliven pathetic, and enoble deſcriptive compoſitions. And upon the authority of Monſ. Rollin, the metaphor enriches a language with a variety of expreſſions, by ſubſtituting the figurative in the room of the literal. But a metaphor ill choſen or ill-conducted, is exceeding diſguſtful.

" There is not a ſingle view of human nature " which is not ſufficient to *extinguiſh* the *ſeeds* " of pride."

ADDISON.

This paſſage, Mr. Melmoth remarks, evidently unites images together which have no connexion with each other. When a ſeed has loſt its power of

of vegetation, I might, in a metaphorical ſenſe, ſay it is extinguiſhed; but when in the ſame ſenſe I call that diſpoſition of the heart which produces pride, the ſeed of paſſion, I cannot, without introducing a confuſion of ideas, apply any word to *ſeed*, but what correſponds with its real properties and circumſtances.

A judicious writer, continues the ſame elegant remarker, will obſerve an impropriety in one of the late eſſays of the ſame inimitable author,* where he tells us, that women were formed to temper mankind, not to ſet an edge upon their minds, and blow up in them thoſe paſſions which are too apt to riſe of their own accord.—How great is the confuſion occaſioned by the aſſociation of ſuch different ideas, as ſetting an edge upon the mind,—and blowing up our paſſions, in the ſame ſentence.

2. Allegory, *or ſpeaking otherwiſe.*

An Allegory, tropes continues ſtill,
Which with new graces ev'ry ſentence fill.

Allegories, ſays Mr. Addiſon, when well choſen, are like ſo many tracts of light in a diſcourſe, which make every thing about them clear and beautiful.

In order that an allegory may be both delightful and inſtructive, the fable of it ſhould, in the firſt place, be perfect; and, if poſſible, filled with ſurpriſing turns and incidents. In the next place, there ought to be uſeful morals and reflexions

* Mr. Addiſon.

couched under it, which ſtill receive a greater value from being new and uncommon. An allegory may therefore be defined as a chain or continuation of tropes, and more generally of metaphors; and differs from a ſingle trope in the ſame manner as a cluſter on the vine does from only one, or a few grapes.

1. *The following Allegory is thus exquiſitely drawn by the prince of Roman Lyrics.*

To the REPUBLIC.

Unhappy veſſel! ſhall the waves again
Tumultuous bear thee to the faithleſs main?
What would thy madneſs, thus with ſtorms to ſport?
Caſt firm your anchor in the friendly port.
Behold thy naked decks, the *ſhiver'd* maſt
And ſail-yards *bend* beneath the ſouthern blaſt,
Nor without ropes thy keel can longer brave
The ruſhing fury of the impetuous wave:
Torn are thy ſails, thy guardian gods are loſt,
Whom you might call in future tempeſts toſt.
What tho' majeſtic in your pride you ſtood,
A noble daughter of the Pontic wood,
You now may vainly boaſt an empty name,
Or birth conſpicuous in the rolls of fame.
The mariner, when ſtorms around him riſe,
No longer on a painted ſtern relies.
Ah! yet take heed, leſt theſe new tempeſts ſweep,
In ſportive rage thy glories to the deep.
Then late my deep anxiety and fear,
And now my fond deſire and tender care,
Ah! yet take heed, avoid thoſe fatal ſeas,
That roll among the ſhining Cyclades.

2. *From*

2. *From* Southern's Oroonoko.

Ha ! thou has rous'd
The lion in his den ; he ſtalks abroad,
And the wide foreſt trembles at his roar.
I feel the danger now.

3. A *vineyard* is put for God's own people the Jews. *Pſalm* 80.

4. *Another beautiful allegory from the ſublime and inſpired prophet*, Iſaiah.

My beloved hath a vineyard in a fruitful hill, &c.

5. A ſimilitude, allegory, and metaphor, when blended together, produce a beautiful effect ; and Quintilian gives the following inſtance from Cicero. — " What ſtreights, what ſeas are ſubjected to ſo many ſtorms, as the aſſembly of the people ? The ſpace of one day or night throws every thing into confuſion, and frequently the leaſt rumour ſhall totally change the whole opinion of the people."

6. I am ſurprized at, and I ever pity the man who has ſuch a propenſity for calumny, that rather than refrain from the gratification of this vice, he prefers ſinking the very veſſel in which he ſails.

CICERO.

 3. Hyper-

3. Hyperbole *or Excefs.*

Hyperbole foars too high, or finks too low,
Exceeds the truth, things wonderful to fhew.

Hyperboles, fays Seneca, lead the mind to truth by means of fiction. Ariftotle obferves, that they are the favourite figures of young writers, who love exaggeration; but that philofophers fhould not make ufe of them without much caution and referve. The ufe of this trope is to raife admiration or love, fear or contempt: for, indeed, human nature is apt to magnify what it admires, to the height of wonder, and to fink or deprefs what it hates or diflikes, to the loweft degree of contempt. Things great, new, and admirable, are ever delightful; but trifles decorated in gaudy ornaments, and a counterfeit fublime, give a fovereign difpleafure to one who has tafte and underftanding.

There are various methods of expreffing an hyperbole. 1. In plain and direct terms, which far exceed the boundaries of truth; 2. By fimilitude or comparifon; 3. By a bold and ftrong metaphor. Two or three of thefe thus affimilated, raife our admiration and pleafure, and carry the difcourfe to the utmoft point of fublimity.

1. *An Hyperbole from* Homer.

Now fhield with fhield, with helmet, helmet clos'd,
To armour, armour; lance to lance oppos'd;
Hoft againft hoft with fhadowy fquadrons drew,
The founding darts in iron tempefts flew;

Victors

Victors and vanquish'd join promiscuous cries,
And shrilling shouts and dying groans arise:
With streaming blood the slipp'ry fields are dy'd,
And slaughter'd heroes swell the dreadful tide.

POPE.

2. *The giant* Polypheme, *from* Virgil.

——— Ipse arduus altaque pulsat
Sidera. ———

He walks sublime, and lowers among the stars:

3. *Another from* Virgil.

Huic atque hinc vastæ rupes, geminique mirantur,
In cœlum scopuli.

On either side two rocks enormous rise,
Whose summits threaten to invade the skies.

4. Homer's *allegorical person* Discord.

Her head she rais'd to heav'n and trod on earth.

5. Chaucer *has given us another beautiful example in one line.*

Up rose the sun, and up rose Emelie.

6. *From* Milton.

So frown'd the mighty combatants, that Hell
Grew darker at their frown.

7. *By Similitude or Comparison.*

It seems as if the Cyclades again
Were rooted up, and justled in the main:

 Or

Or floating mountains floating mountains meet;
Such is the first encounter of the fleet.

DRYDEN'S VIRGIL.

4. Irony *or Dissimulation.*

An Irony, dissembling with an air,
Thinks otherwise than what the words declare.

Irony turns things into ridicule in a peculiar manner; it consists in laughing at a man under disguise, by appearing to praise or speak well of him. Irony and sarcasm may therefore have a great advantage in them to infuse strength and vehemence in our discourse, and may often correct vice and hypocrisy, as well as put pride and insolence to shame and contempt.

1. Milton *on the rebel Angels.*

Son! Thou in whom my glory I behold
In full resplendence, heir of all my might,
Nearly it now concerns us to be sure
Of our omnipotence!

2. *A fine example from* Boileau.

Toutefois, s'il le faut, je veux bien m'en dédire
Et pour calmer enfin tous ces flots d'ennemis,
Réparer en mes vers les maux qu'ils ont commis:
Puisque vous le voulez, je vous changer de stile.
Je déclare donc, Quinaut est un Virgile,*
Pradon comme un soleil, en nos ans a paru.

3. Dryden's

* Il vouloit dire, un mauvais poëte.

3. Dryden's *ironical commendation of the Egyptians' leek and onion gods.*

The Egyptian rites the Jebusites embrac'd,
Where gods were recommended by their taste.
Such savoury deities must needs be good,
As serve at once for worship and for food.

4. *A* Sarcasm* *from* Virgil.

Thou be the first, replies the chief, to go
With these sad tidings to his ghost below:
Begone — acquaint him with my crimes in Troy,
And tell my sire of his degenerate boy. PITT.

5. Metonymy, *or a Change of Name.*

Metonymy does new names impose,
And things for things by near relation shows.

This trope consists in a change of names, or putting the effect for the cause, or the subject for the adjunct, and *vice versa*.

There are four kinds of Metonymy:

1. When the inventor is put for the thing invented.
2. The thing containing for the thing contained.
3. The effect for the cause.
4. And the sign for the thing signified.

Though this trope is not so useful as the metaphor, yet it has its advantages; for it gives a vast

* A *keen* saying is generally so termed.

vaſt ſcope and liberty to the fancy, and both adorns and invigorates every kind of compoſition.

1. *An attribute of the cauſe expreſſed as an attribute of the effect.*

——— To my *advent'rous* ſong,
That with no middle flight intends to ſoar.
MILTON.

2. *The attribute of the effect for the attribute of the cauſe.*

No *wonder*, fallen from ſuch *pernicious* height.

3. *A quality of one ſubject given to another.*

By art, the pilot thro' the boiling deep
And howling tempeſt, ſteers the *fearleſs* ſhip.

Again,

A *ſtupid* moment motionleſs ſhe ſtood.
THOMPSON.

4. *An attribute of a ſubject beſtowed upon one of its parts or members.*

It was the nightingale, and not the lark,
That pierc'd the *fearful* hollows of thine ear.
SHAKESP.

Again,

To ſtoop with *wearied* wing, and willing feet,
On the bare outſide of this world. MILTON.

Again,

- - - - - - - Oh, lay by
Thoſe moſt ungentle looks and angry weapons;
Unleſs you mean my griefs and killing fears
Should ſtretch me cold at your *relentleſs* feet.

6. A

6. *A quality of the agent given to the instrument with which it operates.*

Why peep your *coward* ſwords half out their ſhells?

7. *An effect expreſſed as an attribute of the cauſe.*

Caſting a dim *religious* light.

*** But re-expreſſing an effect as an attribute of the cauſe, is not ſo agreeable as the oppoſite expreſſion. The progreſs from cauſe to effect is natural and eaſy; the oppoſite one reſembles retrograde motion, and therefore it becomes ſtrained and unnatural.

6. Synecdoche *or Comprehenſion.*

Synecdoche the whole for part doth take,
Or part for whole; juſt for the metre's ſake.

There are three kinds of Synecdoches; by the firſt, a part is taken for the whole; as the *point*, for the ſword. By the ſecond, the whole is uſed for a part. By the third, the matter whereof the thing is made is uſed for the thing itſelf; as *ſteel* for ſword, *ſilver* for money. To which may be added another kind, where the ſpecies is uſed for the genus, or the genus for the ſpecies; as, he bore the ſin of *many*; *i. e.* the ſin of all.

1. *This trope exemplified from* Homer.

Thy growing virtues juſtify my cares,
And promiſe comfort to my *ſilver hairs.*

2. *From*

2. *From* Milton.

——— Forthwith from the pool he rears
His mighty *ſtature.*

3.

The ſilent *heart* which grief aſſails.

4. *A certain number for an uncertain number.*

Achilles' wide-deſtroying wrath, that pour'd
Ten thouſand woes on Greece, O goddeſs, ſing.

The uſe of this trope ſeems to lie in its ſtrength and boldneſs. For by this powerful auxiliary we diſplay a variety of ideas, and appear ſo powerfully impreſſed at the ſame time, that we cannot ſtoop to trifling accuracies and nice adjuſtments of our expreſſions. Our language therefore acquires no inconſiderable aſſiſtance by the introduction of the ſynecdoche, while variety prevents fatigue, and becomes the ſource of perpetual entertainment.

7. Catachreſis *or Abuſe.*

A Catachreſis words too far doth ſtrain:
Rather from ſuch abuſe of ſpeech refrain.

A Catachreſis borrows the name of one thing to expreſs another, which either has no proper name of its own, or if it has, the borrowed name is more agreeable by its boldneſs and novelty.

1. *A fine example from* Milton.

——— Down thither, prone in flight,
He ſpeeds, and thro' the vaſt *etherial ſky*
SAILS between worlds and worlds.

2. *From* Horace.

——— ——— Vel eurus
Per ſiculas equitavit undas.

The eaſt-wind RIDES the mad Sicilian waves.

3. *From* Juvenal.

Tot premit ordinibus, tot adhuc compagibus altum,
Ædificat caput.

With curls and ribbands high her head ſhe BUILDS.

*** Mr. Blackwall ſays, that there is a general analogy and relation between all TROPES, and that in all of them a man uſes a foreign or ſtrange word, inſtead of a proper one; and therefore ſays one thing and means ſomething different. When he ſays one thing, and means another almoſt the ſame, it is a SYNECDOCHE; when he ſays one thing, and means another mutually depending, it becomes a METONYMY; when he ſays one thing, and means oppoſite or contrary, it is an IRONY; when he ſays one thing and means another like it, that becomes a METAPHOR; a metaphor continued, and often repeated becomes an ALLEGORY; a metaphor, carried to a great degree of boldneſs, is an HYPERBOLE; and when at firſt ſound it ſeems a little harſh and ſhocking, and may be imagined to carry ſome impropriety in it, the trope is then a CATACHRESIS.

FIGURES.

FIGURES.

A FIGURE essentially differs from a TROPE; as in a figure there is no translation of a word from its proper into an improper sense; and it is distinguished from ordinary language, as it casts a new form upon speech, and by that means enobles and adorns our discourse.

Quintilian divides figures into two kinds. The figures of language, and figures of sentiment. The first class is therefore the body, the last the very soul of composition.

A figure, says Longinus, is in its perfection, when it is not discerned to be a figure.

1. Ecphonesis *or Exclamation.*

By Ecphonesis we exclaim with heat,
O unexpected stroke! O base defeat!

This figure is expressed by such interjections as O! oh! ah! alas! &c. and may be called the signs of the Ecphonesis.

1. *From* Milton.

O unexpected stroke, worse than death!
Must I thus leave thee, Paradise! Thus leave
Thee, native soil; those happy walks and shades,
Fit haunt of gods!

2. *From*

2. *From* Ovid.

O had the adult'rer,* when he ſought the ſhore,
Sunk in th' ocean, and been ſeen no more!

3. *From* Cicero.

" *O nomen dulce libertatis! O jus eximium noſtræ civitatis!*

" O delightful land of liberty! O glorious privilege of Rome!

⁎ Other figures are confined to ſome particular paſſion, but the Ecphoneſis extends to all; and is the voice of nature under any kind of emotion and concern.

1. Aporia. (*A Doubting.*)

By Aporia, doubting, we debate.
Shall I then fly? No.—whither fly from fate?

This figure keeps the mind in eager attention, and raiſes the tendereſt compaſſion and ſympathy in the grief and affliction of others.

1. *From* Terence.

Wretch that I am, what courſe ſhall I purſue?
Or what ſhall I attempt? I ſee my father
Returning from the country. - - - Shall I ſpeak,
Or ſhall I hold my peace?

2. *From*

* Paris.

2. *From* Virgil's Dido.

What ſhall I do? what ſuccour can I find?
Become a ſuppliant to Hiarbas' pride?
And take my turn to court, and be deny'd?
Shall I with this ungrateful Trojan go?
Forſake an empire, and attend a foe?
Then ſhall I ſeek alone the churliſh crew?
Or with my fleet their flying ſails purſue?
Rather with ſteel thy guilty breaſt invade,
And take the fortune thou thyſelf haſt made.

3. This figure frequently occurs in the ſacred volumes.—*See* 1 Cor. xi. 22.—Lam. ii. 13.—Pſ. lxxix. 7.

3. Epanorthoſis, *or Correction.*

Epanorthoſis to correct recals;
O baſe! BASE did I ſay? moſt *cowardly* Gauls!

This figure retracts and recals what a man earneſtly ſaid or reſolved on. Milton gives us an example in a ſpeech made by Adam after his fall.

- - - - - - - - First and laſt
On me, me only, as the ſource and ſpring
Of all corruption, all the blame lights due;
So might the wrath! fond wiſh! couldſt thou ſupport
That burden heavier than the earth to bear,
Than all the world much heavier?

2. *From* Terence.

I have an only ſon, a lovely youth:
Ah! did I ſay I have him? Once I had him.

But

But Chremes, if I have him now or not,
Is all uncertain.

3. *From Archbiſhop* Tillotſon.

"What is it then can give men the heart and courage; — but I recal that work, it is not true courage but fool-hardineſs, to outbrave the judgments of God.

4. Apoſiopeſis, *or Suppreſſion.*

Apoſiopeſis hides by ſudden pauſe:
Yes, vileſt, I'd—but, 'tis too baſe a cauſe.

This figure is uſed when the orator, through anger or paſſion, cuts off part of a ſentence, and yet the ſenſe may be thoroughly comprehended.

1. *From* Juvenal.

Et tamen ut longê repetas, longèque revolvas
Nomen, ab infami gentem deducis aſylo.
Majorum primus quiſquis fuit ille tuorum,
Aut paſtor fuit, aut illud quod dicere nolo.

Survey your genealogy,* and trace
Your boaſted pedigree up to its ſource;
What find you there? The *refuſe* of mankind.
Your anceſtors were ſhepherds, or more baſe;
How baſe, the muſe will not pretend to ſay.

2. *From* Cicero.

De Pompeio ſcio nihil; eumque, niſi in navium ſeſe contulerit, exceptum iri puto. O celeritatem incredibilem!

* The Romans.

bilem! hujus autem noſtri — ſed non poſſum ſine dolore accuſare eum, de quo angor et crucior.

I know nothing concerning Pompey, but I fear he muſt be taken, unleſs he eſcaped on ſhipboard. O incredible ſwiftneſs! but of our - - - - yet I cannot accuſe him without ſorrow, when I feel for him ſuch pain and anguiſh.

⁎ This figure ſometimes proceeds from modeſty, or fear of giving offence. Its uſe is to communicate our paſſions juſt as they operate in nature: theſe ſuppreſſions therefore are the genuine products of anger, ſorrow, fear, and ſuch like paſſions which are too powerful and vehement for utterance.

5. Apophaſis, *or Denial.*

Apophaſis omits, but means the more:
Oaths I paſs by, thefts, bribes, and crimes in ſtore.

Apophaſis is, when an orator pretends that he conceals and omits, what he declares as facts.

An example from Cicero's *defence of* Sextus.

" I might ſay many things of his liberality, his conduct in the army, his moderation; but the honour of the ſtate is the point in view, which by attracting my only regard, prevents me from mentioning theſe leſs important matters.

6. Anacœ-

6. Anacœnoſis *or communication.*

Anacœnoſis will to others truſt
Our cauſe, and aſk them if it be not juſt.

1. Virgil *has thus exemplified this figure.*

What ſhould I do! while here I was enchain'd!
No glimpſe of godlike liberty remain'd;
Nor could I hope in any place but there,
To find a god ſo preſent to my prayer.

2. The Scriptures abound in this figure.—*Vide*, Iſaiah v. 3, 4.—Jer. xxiii. 23.—Acts iv. 19.—1 Cor. iv. 21.—Gal. iv. 21.

3. *From* Cicero.

Etenim, Piſo, ſi quis te ex ædibus tuis vi, hominibus armatis dejecerit, quid ageres?

For ſuppoſe, Piſo, that any perſon had driven you from your houſe by violence, and with armed force, how would you have behaved upon the occaſion?

This figure, when addreſſed to an enemy, carries with it a powerful conviction: common language only glances like an arrow, that lightly raiſes the ſkin, but the Anacœnoſis plunges at once into the heart.

7. Anaſtrophe,

7. Anaſtrophe, *or Inverſion.*

Anaſtrophe ſuſpenſe by inverſion brings:
Of blaſted hopes, and with'ring joys he ſings.

The ancients, ſays the celebrated Fenelon, by frequent Inverſions made the ſweeteſt cadence, variety, and paſſionate expreſſions, eaſy to the poet. They become noble figures, and keep the mind ſuſpended in expectation of ſomething great.

1. *From* Milton's Eve *to* Adam.

Sweet is the breath of morn, her riſing ſweet,
With charm of earlieſt birds; pleaſant the ſun,
When firſt on this delightful land he ſpreads
His orient beams, on herb, tree, fruit, and flow'r,
Gliſt'ring with dew: fragrant the fertile earth
After ſoft ſhow'rs, and ſweet the coming on
Of grateful evening mild; then ſilent night,
With this her ſolemn bird, and this fair moon,
And theſe the gems of heav'n, her ſtarry train:
But neither breath of morn, when ſhe aſcends
With charm of earlieſt birds; nor riſing ſun
On this delightful land; nor herb, fruit, flower,
Gliſt'ring with dew; nor fragrant after ſhow'rs;
Nor grateful evening mild; nor ſilent night,
With this her ſolemn bird, nor walk by moon,
Or glitt'ring ſtar-light—WITHOUT THEE IS SWEET.

2. *From* Horace, *who ſings the victory of* Druſus *over the* Vindelici.

As the majeſtic bird of towering kind,
  Who bears the thunder thro' th' ætherial ſpace,
(To whom the monarch of the Gods aſſign'd
  Dominion o'er the vagrant feather'd race,
His faith approv'd, when to the diſtant ſkies
From Ida's top he bore the Phrygian prize)

Sprung

Sprung from his neſt, by ſprightly youth inſpir'd,
Fledg'd, and exulting in his native might,
Novice to toils, but as the clouds retir'd,
And gentler gales provok'd a bolder flight,
On ſailing wings thro' yielding air explor'd
Unwonted paths, and panted while he ſoar'd:
Anon to ravage in the fleecy fold,
The glowing ardour of his youthful heart
Pour'd the beak'd foe; now more maturely bold
With talents fierce precipitant to dart
On dragons fell, reluctant in the fray;
Such is his thirſt for battle, and for prey:
Or as a lion thro' the foreſt ſtalks,
Wean'd by his tawny dam from milky food;
A goat deſcries him from her flowery walks,
Firſt doom'd to ſtain his youthful jaws with
blood:
So Druſus look'd tremendous on his foes,
Beneath the frozen height of Alpine ſnows.*

* Qualem miniſtrum fulminis alitem
(Cui rex Deorum regnum in aves vagas
Permiſit, expertus fidelem
Jupiter in Ganymede flavo)
Olim juventas, et patrius vigor
Nido laborum propulit inſcium:
Verniſque jam nimbis remotis,
Inſolitos docuere niſus
Venti paventem; mox in ovilia
Demiſit hoſtem vividus impetus;
Nunc in reluctantes dracones
Egit amor dapis atque pugnæ;
Qualemve lætis caprea paſcuis
Intenta, fulvæ matris ab ubere
Jam jamque depulſum leonem,
Dente novo peritura, vidit:
Videre Rhœtis bella ſub Alpibus,
DRUSUM GERENTEM VINDELICI.

 3. *Another*

3. *Another example from* Virgil.

Pastoram musam Damonis, et Alphesiboei,
Immemor herbarum quos est mirata juvenca
Certantes, quorum stupefactæ carmine lynces,
Et mutata suos requiêrunt flumina cursus:
Damonis musam dicemus et Alphesiboei.

The mournful muse of two despairing swains,
The love rejected, and the lover's pains;
To which the savage lynxes list'ning stood;
The rivers stood on heaps, and stopp'd the running flood;
The hungry herd their needful food refuse.
Of two despairing swains, I sing the mournful muse.

If you take this inversion, says the above critic, and place the words in their grammatical order and construction, you immediately destroy all their force, grace and harmony.

This beautiful figure commands attention; or in the words of Pope,

From vulgar bounds with brave disorder part,
And snatch a grace beyond the reach of art.

8. Erotesis *or Interrogation.*

An Erotesis, while it questions, throws
A lustre round, and kindles as it goes.

This figure is used to engage the attention of our auditors.

1. *Instinct in animals is thus ascribed to Providence.*

What is this *mighty breath*, ye sages say,
That in a powerful language, felt, not heard,
Instructs the fowls of heav'n; and thro' their breast
These arts of love diffuses? what, but GOD!
Inspiring GOD! who boundless all,
With unremitting energy pervades,
Adjusts, sustains, and agitates the whole.

2. *Beautiful Interrogatories from* Thompson.

Falsely luxurious, will not man awake,
And springing from the bed of sloth, enjoy
The cool, the fragrant, and the silent hour,
To meditation due and sacred song?
For is there aught in sleep can charm the wise?
To lie in dead oblivion, losing half
The fleeting moments of too short a life;
Total extinction of th' enlighten'd soul!
Or else to feverish vanity alive,
Wilder'd and tossing thro' distemper'd dreams?
Who would in such a gloomy state remain
Longer than nature craves; when ev'ry muse
And every blooming pleasure waits without,
To bless the wildly-devious morning-walk?

3. *From* Satan's *speech to* Eve.

Queen of this universe, do not believe
Those rigid threats of death; ye shall not die:
How should you? by the fruit? it gives you life
To knowledge; by the threat'ner? look on me,
Me who have touch'd and tasted, yet both live,
And life more perfect have attain'd than fate
Meant me, by vent'ring higher than my lot.

Wonder, in sacred Writ, is expressed by Interrogations: *See* Gen. xxvii. 20.—Amplification,

Pſ. cxxxix. 17.—Extenuation, Pſ. viii. 4.—Rebuke, Gen. xii. 18.—Irony and Sarcaſms, 2 Sam. vi. 20.— Jer. xxii. 23.— Sorrow and Diſtreſs, Lam. ii. 13.—Afflictions, Pſ. xxii. 1.—Hope, Judges, v. 30.—Vehement Deſires, Rom. vii. 24. —Praiſe, Exod. xv. 11.—Pſ. lxxxix. 6.—Affirmations, Gen. xiii, 9.—1 Sam. ii. 27.—1 Cor. ix. 1.—Denials, Pſ. lxxvii. 13.—cvi. 2.—Heb. i. 5, 13.

*_** Interrogation becomes a figure when it is employed, not merely for any enquiry, but for urging our point; and *Expoſtulation* is nearly related to the vigorous and preſſing Eroteſis.

9. Prolepſis, *or Prevention.*

Prolepſis an objection fully ſhows,
And then at pleaſure all its ſtrength o'erthrows.

Prolepſis is, when the orator ſtarts an objection which he foreſees may be made againſt any thing he affirms, deſires, or adviſes, and anſwers it himſelf.

1. *From* Juvenal.

What then remains? Are we depriv'd of will?
Muſt we not aſk for fear of aſking ill?
Receive my counſel, and ſecurely move;
Intruſt thy fortune to the POWERS above.
Leave GOD to manage for thee, and to grant
What his unerring wiſdom ſees thee want.

2. *See* Iſaiah xlix. 14.—Rom. vi. 1.—ix. 19. —1 Cor. xv. 35,—39.

10. *A* Syn-

10. *A* Synchoresis *or Concession.*

A Synchoresis grants, the point to gain:
She's fair, has wit, 'tis true; but then she's vain.

1. *From* Virgil.

Quin age, et ipsa manu felices erue sylvas:
Fer stabulis inimicum ignem, atque interfice messes:
Ure sata, et validam in vites molire bipennem:
Tanta meæ si te ceperunt tædia laudis.

Proceed, inhuman parent,* in thy scorn;
Root up my trees, with blights destroy my corn;
My vineyards ruin, and my sheepfolds burn.
Let loose thy rage, let all thy spite be shown,
Since thus thy hate pursues the praises of thy son.

2. *From* Solomon.

"Rejoice, O young man, in thy youth, and let thy heart chear thee in the days of thy youth, and walk in the ways of thy heart, and in the sight of thine eyes — but know thou, that for all these things, God will bring thee unto judgment.

3. *Another sort of concession is, when we relinquish part of our wishes or pursuits.*

Tell my perfidious lover,† I implore
The name of wedlock he disclaims, no more:
No more his purpos'd voyage I detain
From beauteous Latium, and his destin'd reign.
For some small interval of time I move,
Some short, short season to subdue my love;
'Till reconcil'd to this unhappy state,
I grow at last familiar with my fate:

* Cyrene. † Æneas.

This favour if he grant, my death ſhall pleaſe
His cruel ſoul, and ſet us both at eaſe.

PITT.

II. Epanaphora, *or Repetition*.

An Epanaphora to grace our ſtrain,
Dwells on one word, and ſounds it o'er again.

The nature and deſign of this figure is to make deep impreſſions on thoſe we may addreſs. It expreſſes anger and indignation, full aſſurance of what we advance, and vehement concern for what we have eſpouſed. The moſt delightful repetitions, ſays Mr. Blackwall, are thoſe whereby the principal words in a ſentence, either in ſound or ſignification, are repeated with ſuch advantage and improvement, as raiſe a new thought, or give a muſical cadence and harmony to the period. Theſe are called fine turns, and are either on the words only, or the thought, or ſometimes on both. A dexterous turn upon the words is very agreeable; the turn upon the thought, ſubſtantial: but the conſummation of all is, when the ſound of the words proves grateful, and their meaning comprehenſive; when both the reaſon and the ear are entertained with a noble idea vigorouſly expreſſed, and beautifully decorated.

1. *A fine example from* Pope.

Whate'er the paſſion, knowledge, fame, or pelf,
Not one will change his neighbour with himſelf.
The learn'd is *happy* Nature to explore,
The fool is *happy* that he knows no more;
The rich is *happy* in the plenty given,
The poor *contents* him with the care of heav'n.

See the blind beggar dance, the cripple ſing,
The ſot a hero, lunatic a king;
The ſtarving chemiſt in his golden views
Supremely bleſt, the poet in his muſe.

2. *From* Pope's Cecilia's *Day*.

Ah ſee, he dies!
Yet e'en in death Eurydice he ſung,
Eurydice ſtill trembling on his tongue;
Eurydice the woods,
Eurydice the floods
Eurydice the rocks and hollow mountains rung:

3. *A beautiful example of this figure from* Prior.

Are there not poiſons, racks, and flames, and ſwords,
That Emma thus muſt die by Henry's words?
Yet what could ſwords, or poiſons, racks, or flame,
But mangle and disjoint this brittle frame?
More fatal Henry's words; they murder Emma's fame.

4. *From* Virgil.

Hic gelidi fontes: hic mollia prata, Lycori:
Hic nemus: hic ipſo tecum conſumere ævo.

Here are cool fountains, here are velvet meads;
Here the young groves are twiſted into bow'rs:
Here, here, O how could I enjoy with thee
My life, delighted to its lateſt hour.

GIBBONS.

5. *From the divine ode on St.* Cecilia's *Day*.

He choſe a mournful muſe,
Soft pity to infuſe:
He ſung Darius, great and good,
By too ſevere a fate,
Fallen, fallen, fallen, fallen,
Fallen from his high eſtate,
And welt'ring in his blood.

6. *From the last Georgic.*

Te dulcis conjux, te solo in littore secum,
Te veniente die, te decedente canebat.

Thee his lov'd wife along the lonely shores;
Thee his lov'd wife his mournful song deplores!
Thee, when the rising morn unfolds her light,
Thee, when the world was overspread with night.

7. *From* Pliny Junior.

Volui tibi multa alia scribere, sed totus animus in hac una contemplatione defixus est. Virginium *cogito*, Virginium *video*, Virginium *jam vanis imaginibus, recentibus tamen, audio, alloquor, teneo.*

I had many other things to write to you, but my mind is so entirely taken up with this subject, that I cannot call it off to any other. Virginius is constantly in my thoughts; the vain but lively impressions of him are continually before my eyes, and I am for ever fondly imagining that I hear him, converse with him, and embrace him.

12. Apostrophe, *or Address*.

Apostrophe from greater themes or less
Doth turn aside, to make a short address.

This figure is used when, in a vehement and extraordinary commotion, the orator turns himself on all sides, and appeals to heaven and earth, to men or things. Adam's morning hymn, in Milton, is a chain of beautiful Apostrophes:

These

Theſe are thy glorious works, parent of good!
Almighty! thine this univerſal frame,
Thus wond'rous fair! thyſelf how wond'rous then!
Unſpeakable! who ſitt'ſt above theſe heav'ns,
To us inviſible, or dimly ſeen —
In theſe thy loweſt works; yet theſe declare
Thy goodneſs beyond thought, and pow'r divine.
Speak ye who beſt can tell, ye ſons of light,
Angels! for ye behold him, and with ſongs,
And choral ſymphonies, day and night,
Circle his throne rejoicing; ye in heav'n;
On earth join all ye creatures, to extol
Him firſt, him laſt, him midſt, and without end! &c.

2. Thompſon *repreſents by this figure the* SUPREME BEING *as the* SOUL *of Vegetation.*

Hail, MIGHTY BEING! UNIVERSAL SOUL
Of heav'n and earth! Eſſential Preſence, hail!
To THEE I bend the knee; to THEE my thoughts
Continual climb; who, with a maſter-hand,
Haſt the great whole into perfection wrought.

3. *From Sir* Richard Blackmore's *Poem on the Creation.*

Thy force, alone, Religion, death diſarms,
Breaks all his darts, and ev'ry viper charms.
Soften'd by thee, the griſly form appears
No more the horrid object of our fears;
We undiſmay'd this awful pow'r obey,
That guides thro' the ſafe, tho' gloomy way
Which leads to life, and to the bleſt abode,
Where raviſh'd minds enjoy, what here they own'd,
a GOD.

4. *From Dr.* Watts's *Elegy on a Clergyman.*

Eternal GOD, command his ſtay,
Stretch the dear months of his delay;
O we could wiſh his age were one eternal day!
But when the flaming chariots come,
And ſhining guards t' attend thy prophet home,
Amid a thouſand weeping eyes,
Send an Eliſha down, a ſoul of equal ſize,
Or burn this worthleſs globe, and take us to the ſkies.

5. Examples from Scripture, *See* Gen. xlvii. 17, 18.—Nehem. vi. 9.—2 Sam. i. 24, 26.—Pſ. cxlviii. 7, 10.—Joel, ii. 22.—Jer. xxii. 29.—Mich. vi. 7.—Iſaiah, i. 2.

13. Periphraſis, *or Circumlocution.*

Periphraſis takes many words for one.
Now night's pale empreſs quits her ſilver throne.

This figure enriches a diſcourſe with new thoughts, and multiplies the *graces* of deſcription.

1. *Near ſun-ſet*, in Virgil.

Et jam ſumma procul villarum culmina fumant,
Majoreſque cadunt altis de montibus umbræ.

See from the villa's tops the ſmoke aſcend,
And broader ſhadows from the hills extend!

2. *The full-Moon, from* Pindar.

The night's bright empreſs, in her golden car,
Darting full glories from her lovely face,
Kindles freſh beauties in the eye of Heſper.

BLACKWALL.

3. *The*

3. *The ſun riſing, by* Statius.

Et jam Mygdoniis elata cubilibus alto
Impulerat cœlo gelidas Aurora tenebras,
Rorantes excuſſa comas, multumque ſequenti
Sole rubens: illi roſeus per nubila ſeras
Advertit flammas, aliumque æthera tardo
Lucifer exit equo; donec pater igneus orbem
Impleat, atque ipſi radios vetet eſſe ſorori.

Aurora, riſing from her eaſtern bed,
Glanc'd on the ſkies, and night before her fled;
Then ſhook her locks, that dropp'd with ſilver dew,
And glow'd refulgent with the ſun in view.
Bright Lucifer imbib'd the orient beam,
And turn'd to other ſkies his ling'ring team.
Now the repleniſh'd ſun his orb reveals,
And dims the ſilver on his ſiſter's wheels,

4. Examples from the inſpired Penmen. *See* Job iv. 19.—2 Cor. v. 1.—Job xi. 21.—Pſ. cxxxii. 3, 4.—Joſh. xxxiii. 14.—St. John xxi. 20.—Job xviii. 14.

Longinus ſays, " None can doubt whether the Periphraſis is not a ſource of ſublimity. —For as in muſic, an important note is rendered more ſweet by the diviſions which are run harmoniouſly upon it; ſo a Periphraſis ſweetens a diſcourſe carried on in propriety of language, and greatly contributes to its decoration, eſpecially if it be free from diſcord, and muſically arranged.

14 *and* 15. Aſyndeton *and* Polyſyndeton; *or, Omiſſion and Redundancy.*

Aſyndeton the joining word denies:
Faith, juſtice, truth, religion, mercy dies.

In Polyſyndeton, conjunctions flow,
And ev'ry word its copulative ſhew.

Theſe figures, in GRAMMAR, imply a want and ſuperabundance of conjunctions in a ſentence, as in the following examples.

1. *From Mr.* Pope.

Seas roll to waft me, ſuns to light me riſe;
My footſtool earth, my canopy the ſkies.

2. Thompſon's *faithful preceptors.*

When infant reaſon grows apace, and calls
For the kind hand of an aſſiduous care;
Delightful taſk! to rear the tender thought,
To teach the young idea how to ſhoot;
To pour the freſh inſtruction o'er the mind,
To breathe th' enlivening ſpirit, and to fix
The generous purpoſe in the glowing breaſt.

3. *From* Salluſt.

Tum ſpectaculum horribile in campis patentibus, ſequi, fugere, occidi, capi.

There was then an horrible ſpectacle in the open plains, purſuit, fight, ſlaughter, captivity.

4. *From*

4. *From* Suetonius.

Pontico triumpho inter pompæ fercula trium verborum prætulit titulum, VENI, VIDI, VICI.

In the Pontic triumph, Cæſar had it inſcribed in the pageants of the proceſſion, I CAME, I SAW, I VANQUISHED.

5. Cicero *ſpeaking of* Cataline.

Abiit, exceſſit, evaſit, erupit.

He is gone, departed, eſcaped, ruſhed out.

6. Dido's *orders for the purſuit of* Æneas.

Ite,
Ferte citi flammas, date vela, impellite ramos.

Haſte, haul my gallies out, purſue the foe:
Bring flaming brands, ſet ſail, impetuous row.

Longinus ſays, that ſentences diveſted of their *copulatives* flow looſely down, and are poured out in ſuch a manner, as almoſt to outſtrip the ſpeaker. And agreeably to Mr. Spence, the want of a ſcrupulous connexion draws things into a ſmaller compaſs, and adds the greater ſpirit and emotion: the more rays there are collected into a point, the more vigorous the flame.

7. *A beautiful illustration of the Polysyndeton, from* Thompson's *Midsummer Rapture.*

Welcome ye shades! ye bow'ry thickets hail!
Ye lofty pines! ye venerable oaks!
Ye ashes wild, resounding o'er the steep!
Delicious is your shelter to the soul,
As to the hunted heart the sallying spring,
Or stream full flowing, that his swelling sides
Laves, as he floats along the herbag'd brink.

8. *From the Third Georgic.*

Armentarius Afer agit; tectumque laremque,
Armaque, Amyclæumque canem, Cressamque pharetram.

The shepherd last appears,
And with him all his patrimony bears:
His house *and* houshold-gods; *and* trade of war,
His bow *and* quiver, *and* his trusty cur.

9. *From* Livy, *concerning the army of* Hannibal.

Somnus enim, et vinum, et epulæ, balneaque, et otium consuetudine indies blandius, ita enervaverunt corpora animosque, ut magis deinde præteritæ eos victoriæ quam presentes tutarentur vires.

For sleep, and wine, and feasts, and bagnios, and sloth, that through custom grows every day more fascinating, had so greatly enervated both body and mind, that the reputation of their past victories protected them more than their present strength.

10. Scrip-

10. Scriptural Examples, *See* Pſ. xviii. 2.—Gal. iv. 10.—Rom. viii. 35, 38, 39.

11. Demoſthenes has thus finely exemplified the Aſyndeton and the Polyſyndeton in the ſame ſentence:

"For as to naval power, and the number of forces, and revenues, and all kinds of preparations, and, in a word, every thing that is eſteemed the ſtrength of a ſtate, we are now much better, and more amply provided, than formerly: but they have loſt all their force, all their efficacy, all their value, thro' the power of corruption."

16. Oxymoron, *or ſeeming Contradiction.*

In Oxymoron, contradictions meet:
What's love? a PLEASING PAIN, *a* BITTER SWEET.

1. *From* Young's *Night Thoughts.*

How poor, how rich, how abject, how auguſt,
How complicate, how wonderful is man!
How paſſing wonder HE, who made him ſuch!
Who center'd in our make ſuch ſtrange extremes!

2. *From* Horace, *who calls the Epicurean philoſophy,* MAD *wiſdom.*

Parcus Deorum cultor, et infrequens
Inſanientis dum ſapientiæ
Conſultus erro; nunc retrorſum
Vela dare, atque iterare curſus
Cogor relectos.

A fugi-

A fugitive from heav'n and prayer,
I mock'd at all religious fear,
Deep ſcienc'd in the mazy lore
Of MAD philoſophy.

3. Examples of holy Writ, *See* Prov. xi. 24.—Acts v. 41.—Galat. ii. 20.—Coloſ. iii. 3.—1 Tim. 5, 6.

17. Enantioſis, *or Oppoſition.*

Enantioſis *oppoſites* preſents,
And thus the pow'rs or charms of both augments.

Enantioſis is a figure whereby things very different are compared and placed near, that they may ſet off and adorn each other. Poets, hiſtorians and orators, therefore, greatly heighten the pleaſure of their readers by a judicious uſe of this figure.

1. *The court and country life, from* Virgil.

O fortunatos nimium, ſua ſi bon norint,
Agricolas! quibus ipſa, procul diſcordibus armis,
Fundit humo facilem victum juſtiſſima tellus.
Si non ingentem foribus domus alta ſuperbis
Mane ſalutantum totis vomit ædibus undam;
Nec varios inhiant pulchra teſtudine poſtes,
Illuſaſque auro veſtes, Ephyreïaque æra;
Alba neque Aſſyrio fucatur lana veneno,
Nec caſiâ liquidi corrumpitur uſus olivi.
At ſecura quies, et neſcia fallere vita,
Dives opum variarum; at latis otia fundis,
Speluncæ, vivique lacus; at frigida Tempe,
Mugitusque boum, molleſque ſub arbore ſomni
Non abſunt.

Oh happy, if he knew his happy ſtate!
The ſwain, who free from buſineſs and debate,
Receives his eaſy food from Nature's hand,
And juſt returns of cultivated land!
No palace with a lofty gate, he wants
T'admit the tides of early viſitants;
With eager eyes devouring as they paſs,
The breathing figures of Corinthian braſs.
No ſtatues threaten from high pedeſtals,
No Perſian arras hides his homely walls,
With antic veſts, which thro' their ſhady folds,
Betray the ſtreaks of ill-diſſembled gold.
He boaſts no wood, whoſe native white is dy'd
With purple poiſon of Aſſyrian pride.
No coſtly drugs of Araby defile
With foreign ſcents the ſweetneſs of his oil.
But eaſy quiet, a ſecure retreat,
A harmleſs life, that knows not how to cheat;
With home-bred plenty the rich owner bleſs,
And rural pleaſures crown his happineſs.
Unvex'd with quarrels, undiſturb'd with noiſe,
The country king his peaceful realm enjoys:
Cool grots, and living lakes, the flow'ry pride
Of meads, and ſtreams that thro' the valley glide;
And ſhady groves, that eaſy ſleep invite;
And, after toilſome days, a ſoft repoſe at night.

2. *At the concluſion of the Georgics,* Virgil *gives us another fine example of this figure.*

Hæc ſuper arvorum cultu pecorumque canebam,
Et ſuper arboribus: Cæſar dum magnus ad altum
Fulminat Euphratem bello, victorque volentes
Per populos dat jura, viamque affectat Olympo:
Illo Virgilium me tempore dulcis alebat
Parthenope, ſtudiis florentem ignobilis otî:
Carmina qui luſi paſtorum; audaxque juventa,
Tityre, te patulæ cecini ſub tegmine fagi.

Thus have I ſung of fields, of flocks, and trees,
And of the waxen work of lab'ring bees,

While

While mighty Cæſar, thund'ring from afar,
Seeks on Euphrates' banks the ſpoils of war:
With conqu'ring arts aſſerts his country's cauſe,
With arts of peace the willing people draws:
On the glad earth the golden age renews,
And his great father's path to heav'n purſues.
While I at Naples paſs my peaceful days,
Affecting ſtudies of leſs noiſy praiſe,
And bold, thro' youth, beneath the beechen ſhade,
The lays of ſhepherds and their loves have play'd.

3. Examples from the ſacred Volumes are: Job xxix. 2, 7.—xxx. 9.—Pſ. i. 3.—xvii. 13. 15. lxxiii. 18, 23.—Lam. iv. 5.—Malachi i. 2.—2. Cor. iv. 17.—vi. 4, 8, 10.

The Antitheſis, ſays Cauſſinus, is a precious jewel in the hands of the rhetorician; it is a figure admirably adapted to give ſweetneſs and grandeur to our diſcourſes; for it is an oppoſition, if not always of contrary things, they are things which have a manifeſt difference. The minds of an audience are wonderfully allured with this kind of figure, for contraries naturally compared, will ever prove a real beauty in ſpeech. The excellence of a picture has in it variety of colours, and hence it is, that the ear is no leſs delighted with the oppoſition of contraries, than the eye is entertained, when it ſees two ſkilful wreſtlers contending for the maſtery.

18. Climax, *or Gradation.*

A Climax by gradation ſtill aſcends,
Until the ſenſe with finiſh'd period ends.

1. *A beautiful Climax from* Shakeſpeare.

The cloud-capt tow'rs, the gorgeous palaces,
The ſolemn temples, the great globe itſelf,
Yet all which it inherits, ſhall diſſolve;
And, like the baſeleſs fabric of a viſion,
Leave not a wreck behind.

2. *From Dr.* Akenſide.

The high born ſoul
Diſdains to reſt her heav'n aſpiring wing
Beneath its native quarry. Tir'd of earth
And this diurnal ſcene, ſhe ſprings aloft
Thro' fields of air; purſues the flying ſtorm;
Rides on the volley'd lightning thro' the heav'ns;
Or yok'd with whirlwinds and the northern blaſt,
Sweeps the long tract of day. Then high ſhe ſoars
The blue profound, and hov'ring round the ſun
Beholds him pouring the redundant ſtream
Of light; beholds his unrelenting ſway
Bend the reluctant planets to abſolve
The fated rounds of time. Thence far effus'd
She darts her ſwiftneſs up the long career
Of devious comets, thro' its burning ſigns
Exulting meaſures the perennial wheel
Of nature, and looks back on all the ſtars,
Whoſe blended light, as with a milky zone,
Inveſts the orient. Now amaz'd ſhe views
Th' empyreal waſte, where happy ſpirits hold,
Beyond this narrow heav'n their calm abode;
And fields of radiance, whoſe unfading light
Has travel'd the profound ſix thouſand years,
Nor yet arrives in ſight of mortal things.
Ev'n on the barriers of the world untir'd,
She meditates th' eternal depth below;
'Till, half-recoiling, down the headlong ſteep
She plunges; ſoon o'erwhelm'd and ſwallow'd up
In that immenſe of being. There her hopes
Reſt at the fated goal. For from the birth

Of

Of mortal man, the Sovran Maker said,
That not in humble nor in brief delight,
Not in the fading echoes of renown,
Power's purple robes, nor pleaſure's flow'ry lap,
The ſoul ſhall find enjoyment: but from theſe
Turning diſdainful to an equal good,
Thro' all th' aſcent of things enlarge her view,
'Till every bound at length ſhould diſappear,
And infinite perfection cloſe the ſcene.

3. *From* Horace.

The man, in conſcious virtue bold,
Who dares his ſecret purpoſe hold,
Unſhaken hears the crowd's tumultuous cries,
And the imperious tyrant's angry brow defies.

Let the wild winds that rule the ſeas
Tempeſtuous, all their horrors raiſe;
Let Jove's dread arm with thunder rend the ſpheres,
Beneath the cruſh of worlds undaunted he appears.

4. *From Mr.* Pope.

"What is every year of a wiſe man's life, but a cenſure or critic on the paſt? Thoſe, whoſe date is the ſhorteſt, live long enough to laugh at one half of it: the boy deſpiſes the infant, the man the boy, the philoſopher both, and the Chriſtian all."

5. From the New Teſtament: Rom. v. 3.—viii. 29, 30.—x. 14, 15.—2 Pet. i. 5.

19. Hype-

19. Hypotyposis, *or Representation.*

Hypotyposis to the life will paint:
At Dives' gate poor Laz'rus pours his plaint.

1. *An admirable illustration of this figure from* Milton, *where he describes the consternation of our first parent, on his being informed by Eve of her having eaten the forbidden fruit.*

Adam, soon as he heard
The fatal trespass done by Eve, amaz'd,
Astonish'd stood, and blank, while horror chill
Ran through his veins, and all his joints relax'd;
From his slack hand the garland wreath'd for Eve
Down dropt, and all the faded roses shed:
Speechless he stood and pale.

2. *A tender picture from* Spencer's *Fairy Queen.*

Not one word more she said;
But breaking off the end for want of breath,
And sliding soft, as down to sleep she laid,
And ended all her woe in quiet death.

3. *From Dr.* Young's *Paraphrase on* Job.

How rich the peacock! what bright glories run,
From plume to plume, and vary in the sun!
He proudly spreads them to the golden ray,
Gives all his colours and adorns the day;
With conscious state the spacious round displays,
And slowly moves amid the waving blaze.

4. *The final Conflagration.*

(See Spectator, Vol. II. No. 146.)

5. *A country life, from* Horace.

Beatus ille, qui procul nogotiis,
Ut priſca gens mortalium,
Paterna rura bobus exercet ſuis,
Solutus omni fœnore:
Neque excitatur claſſico miles truci,
Neque horret iratum mare;
Forumque vitat, et ſuperba civium
Potentiorum limina.

Like the firſt mortals bleſt is he,
From debts, and uſury, and buſineſs free,
With his own team who ploughs the ſoil,
Which grateful once confeſs'd his father's toil.
The ſounds of war nor break his ſleep,
Nor the rough ſtorm that harrows up the deep!
He ſhuns the courtier's haughty doors,
And the loud ſcience of the bar abjures.

6. From the Scriptures: Pſ. cxxxix.—Iſaiah xl. 12.—xiii. 19.—Zeph. ii. 13.

20. Proſopopeia, *or Fiction of a Perſon.*

Proſopopoeia a new perſon feigns,
And to inanimates ſpeech and reaſon feigns.

The mind is ever prone to beſtow ſenſibility upon inanimate things, where that violent effect is neceſſary to gratify paſſion.

1. Anthony *mourning over the body of the murder'd* Cæſar.

O pardon me, thou bleeding piece of earth,
That I am meek and gentle with theſe butchers.

Thou

Thou art the ruins of the nobleſt man
That ever lived in the tide of times.

2. *From* Milton.

As when to them who ſail
Beyond the Cape of Hope, and now are paſt,
Mozambic, off at ſea north-eaſt winds blow
Sabean odour from the ſpicy ſhore
Of Araby the bleſt; with ſuch delay
Well-pleas'd, they ſlack their courſe, and many
a league
Chear'd with a grateful ſmell OLD OCEAN SMILES.

3. *From* Congreve's *Mourning Bride.*

ALMERIA.

O Earth, behold I kneel upon thy boſom,
And bend my flowing eyes to ſtream upon
Thy face, imploring thee that thou wilt yield;
Open thy bowels of compaſſion, take
Into thy womb the laſt and moſt forlorn
Of all thy race.

4. *From Mr.* Pope.

No more the mounting larks, while Daphne ſings,
Shall liſtening in mid-air ſuſpend their wings;
No more the nightingales repeat their lays,
Or huſh'd with wonder, hearken from the ſprays;
No more the ſtreams their murmurs ſhall forbear,
A ſweeter muſic than their own to hear;
But tell the reeds, and tell the vocal ſhore,
Fair Daphne's dead, and muſic is no more!

Her fate is whiſper'd by the gentle breeze,
And told in ſighs to all the trembling trees;
The trembling trees in every plain and wood,
Her fate re-murmur to the ſilver flood;
The ſilver flood, ſo lately calm, appears
Swell'd with new paſſion, and o'erflows with tears;

The

The winds and trees and floods her death deplore,
Daphne, our grief! our glory now no more!

5. *From* Virgil.

Fama, malum quo non aliud velocius ullum;
Mobilitate viget, viresque acquirit eundo:
Parva metu primo; mox ipse attollit in auras,
Ingrediturque solo, et caput inter nubila condit.

Fame, the great ill, from small beginnings grows;
Swift from the first; and ev'ry moment brings
New vigour to her flights, new pinions to her wings.
Soon grows the pigmy to gigantic size;
Her feet on earth, her forehead in the skies.

6. *From Dr.* Young.

Time in advance behind him hides his wings,
And seems to creep, decrepit with his age;
Behold him when past by; what then is seen,
But his broad pinions, swifter than the wind?

This figure, says Mr. Blackwall, animates all nature; gratifies the curiosity of mankind with a constant series and succession of wonders; raises and creates new worlds, and ranks of rational creatures, to be monuments of the poet's inventive faculties, to espouse his cause and speak his passion.

21. Parabole, *or Comparison.*

Parabole by similes compares;
Her eyes are sparkling like the radiant stars.

1. Milton's

1. Milton's *description of Paradise*.

Yet higher than their tops
The verdurous wall of PARADISE up ſprung:
Which to our general SIRE gave proſpect large
Into this nether empire neighbouring round.
And higher than that wall, a circling row
Of goodlieſt trees loaden with faireſt fruit,
Bloſſoms and fruits at once of golden hue,
Appear'd, with gay enamel'd colours mix'd,
On which the ſun more glad impreſs'd his beams
Than in fair evening cloud, or humid bow,
When GOD had ſhow'r'd the earth; ſo lovely ſeem'd
That landſcape: and of pure now purer air
Meets his approach, and to the heart inſpires
Vernal delight and joy.

2. *From* Homer.

Thro' blood, thro' death, Achilles ſtill proceeds,
O'er ſlaughter'd heroes, and o'er rolling ſteeds.
As when avenging flames with fury driv'n
On guilty towns exert the wrath of heav'n,
The pale inhabitants, ſome fall, ſome fly,
And the red vapours purple all the ſky:
So rag'd Achilles; death and dire diſmay,
And toils, and terrors fill'd the dreadful day.

3. *From* Shakeſpeare.

WOLSEY.

Nay then, farewel:
I've touch'd the higheſt point of all my greatneſs,
And from that full meridian of my glory
I haſte now to my ſetting. I ſhall fall,
Like a bright exhalation in the evening,
And no man ſee me more.

4. *From* Cicero.

Ut hirundines æſtivo tempore præſtò ſunt, frigore pulſæ recedunt; ita falſi amici ſereno vitæ tempore præſtò ſunt; ſimulatque hiemem fortunæ viderint, devolant omnes.

As ſwallows are preſent with us in ſummer, but are gone in winter; ſo pretended friends attend us in the ſun-ſhine of proſperity, but in the winter of adverſity they fly away.

5. *From Mr.* Waller.

As the bright ſtars, and milky way,
Shew'd by the night, are blind by day;
So we, in that accompliſh'd mind,
Help'd by the night, new graces find,
Which, by the ſplendor of the view,
Dazzled, before we never knew.

6. *From* Thompſon's *Midſummer Retreat.*

Thrice happy he! who on the ſunleſs ſide
Of a romantic mountain, foreſt crown'd,
Beneath the whole collected ſhade reclines;
Or in the gelid caverns, wood-bine wrought,
And freſh-bedew'd with ever-ſpouting ſtreams,
Sits coolly calm: while all the world without,
Unſatisfied and ſick, toſſes in noon.
Emblem inſtructive of the virtuous man,
Who keeps his temper'd mind ſerene and pure,
And every paſſion aptly harmoniz'd,
Amid a jarring world with vice inflam'd.

22. Epipho-

22. Epiphonema, *or instructive Remark.*

Epiphonema charms and edifies
With observations natural, just, and wise.

This figure contains a lively remark, placed at the close of a discourse or narration: for an example from Milton.

In heav'nly minds can such perverseness dwell!

2. *From* Matthew.

"For many are called, but few are chosen."

3. *On Ambition.*

Foul ambition, like an evil mind,
Blights the fair blossoms of a noble mind.

SECTION IV.

PRONUNCIATION.

PRONUNCIATION consists in regulating and varying the voice and gesture agreeably to the matter and words, so as more effectually to persuade the hearer.

The only general rule, says an excellent modern critic,* is, to sound the words in such a manner, as to imitate the things they signify. In pronouncing words signifying what is *elevated*, the voice ought to be raised above its ordinary pitch; and words signifying *dejection* of mind, ought to be pronounced in a low tone of voice: to imitate a *stern* and *impetuous passion*, the words ought to be pronounced rough and loud: a *sweet* and *kind passion*, on the contrary, ought to be imitated by a soft and melodious tone of voice. In Dryden's Ode, the line

Fallen, fallen, fallen, fallen.

represents a gradual sinking of the mind, and therefore is pronounced with a falling voice, by every one of taste, without the assistance of instruction. Another circumstance contributes to the resemblance between sense and sound, which is *slow* or *quick* pronunciation: for tho' the length or shortness of the syllables with relation to each other, be in prose ascertained in some measure, and in verse always, yet taking a whole line or period together, it may be pronounced slow or fast. A period

* Mr. Home.

period ought accordingly to be pronounced ſlow, when it expreſſes what is ſolemn and deliberate; and ought to be pronounced quick, when it expreſſes any thing briſk, lively, and impetuous.

The art of pronouncing with propriety and grace, being calculated to make the ſound an echo to the ſenſe, ſcarce admits of any other general rule than has been juſt mentioned. As the pronunciation may be in a tone of voice high or low, loud or ſoft, or a number of words in ſucceſſion, conſtituting a period, or member of a period ſlow or quick, they are therefore arbitrary, depending on the will of the perſon who pronounces; and it is chiefly in the well-ordering of theſe, that juſt pronunciation truly conſiſts. In a word, the VOICE ſhould agree with the nature and ſtyle of the diſcourſe, and *vary* as the ſubject requires: in argument, plain and diſtinct; in confutation, ſevere; in illuſtration, ſtrong and lively.

Of the powers of pronunciation, ſays Quintilian, we have ſufficient inſtances in our comedians, who add ſo many graces to the beſt poets, that we are more highly entertained in hearing their works thus recited, than in the reading of them ourſelves: even for the very worſt of our poets they obtain a favourable reception; and although we would not give them a place in our libraries, they are often received with applauſe upon the theatre. If then, in things which we deem fiction, this art can excite in us anger, tears, and the moſt lively ſympathy; what muſt be our feelings in matters of reality?

An

An indifferent ſpeech recommended by the force of graceful action and a juſt pronunciation, will carry with it more weight than the very beſt, if deprived of theſe eſſentials. Demoſthenes being aſked what was the greateſt excellency in oratory, anſwered Pronunciation; and aſſigned to it the ſecond and third place, 'till no further interrogatory was required; hence we conclude that he deemed pronunciation to be its chiefeſt excellency: and we know that he was indefatigable in ſtudying this art under Andronicus the comedian. The Rhodians admiring his oration as pronounced by Æſchines, this rival orator thus addreſſed his audience: "Since you are ſo charmed with a bare rehearſal of this oration, what would have been your feelings if you had heard Demoſthenes deliver it himſelf with his accuſtomed fire, force, and eloquence!" Cicero held action to be the firſt requiſite in eloquence. Hortenſius acquired the reputation of being conſidered as Cicero's rival; and to his death maintained the firſt rank after him: this is a proof of his poſſeſſing a happy manner, as we cannot diſcover in his works ſuch ſuperlative merit.

After recommending Mr. Sheridan and Mr. Maſon, upon this branch of ſtudy, I ſhall, from the latter's ingenious Eſſay on Elocution, make the following analyſis.

I.

On a BAD *Pronunciation.*

1. When the voice is too loud.

2. When

2. When the voice is too low.
3. A thick, hasty, chattering voice.
4. Speaking too quick.
5. Speaking too slow.
6. An irregular or uneven voice.
7. A flat, dull, uniform tone of voice, without emphasis or cadence, or any regard to the sense or subject of what is read.
8. Reading with a tone.

On a GOOD *Pronunciation.*

A GOOD pronunciation in reading, is the art of managing and governing the voice so as to express the full sense and spirit of your author, in that just, decent, and graceful manner, which will not only instruct but affect the hearers; and will not only raise in them the same ideas he intended to convey, but the same passions he really felt. This is the great end of reading to others, and this end can only be attained by a proper and just pronunciation.

And hence we may learn wherein a good pronunciation in speaking consists; which is nothing but a natural, easy, and graceful variation of the voice, suitably to the nature and importance of the sentiments we deliver.

I. Have a particular regard to your PAUSES, EMPHASIS, and CADENCE.

1. With respect to *Pauses*, you will in a good measure be directed by the points; but not perfectly;

fectly; for there are but a few books that are exactly pointed.

2. The variation of the *Emphasis* must not only distinguish the various passions described, but the several forms and figures of speech in which they are expressed: *e. g.*

In a *Prosopopœia*, we must change the voice as the person introduced would.

In an *Antithesis*, one contrary must be pronounced louder than the other.

In a *Climax*, the voice should rise with the figure.

In *Dialogues*, it should alter with the parts.

In *Repetitions*, it should be loudest in the second place.

Words of *Quality* and *Distinction*, or of *Praise* or *Dispraise*, must be pronounced with a strong emphasis.

*** No emphasis is better than a wrong or misplaced one.

3. Cadence, or falling of the voice, generally takes place at the end of a sentence; unless it closes with an emphatical word. Every *Parenthesis* is to be pronounced in cadence.

II. If you would acquire a just pronunciation in reading, you must not only take in the full sense,

ſenſe, but enter into the ſpirit of your author; for you can never convey the force and fulneſs of his ideas to another, 'till you feel them yourſelf: no man can read an author he does not perfectly underſtand and taſte.

The great rule is, *That to make any perſon ſpeak well, and pronounce with a right emphaſis, he ought thoroughly to underſtand all that he ſays, be fully perſuaded of it, and bring himſelf to have thoſe affections which he deſires to infuſe into others.*

☞ But I can by no means recommend Mr. Maſon's precept, *when you read verſe, you muſt not at all favour the meaſure or rhyme.* Nothing, ſays Mr. Sheridan, has puzzled the bulk of readers, or divided their opinions more, than the manner in which thoſe verſes ought to be recited, where the ſenſe does not cloſe with the line; and whoſe laſt words have a neceſſary connexion with thoſe that begin the ſubſequent verſe.

Some, who ſee the neceſſity of pointing out the metre, make a pauſe at the end of ſuch lines; but never having been taught any other pauſe but thoſe of the ſentential kind, they uſe one of them, and pronounce the laſt word in ſuch a note, as uſually accompanies a comma, in making the ſmalleſt member of a ſentence. Now this, in the caſe before mentioned is certainly improper; becauſe they make that appear to be a complete member of a ſentence, which is an incomplete one; and by disjointing the ſenſe, as well as the words, often confound the meaning. Others again, but

these fewer in number, and of the most absurd kind, drop their voice at the end of every line, in the same note which they use in making a full stop; to the utter annihilation of the sense. Some readers, of a more enthusiastic kind, elevate their voices at the end of all verses, to a higher note than is ever used in the sentential stops; but such a continual repetition of the same high note, at the close of every verse, though it marks the metre distinctly, becomes disgusting by its monotony, and gives an air of chanting to such recitation, extremely disagreeable to every ear, except that of the reciter, who in general seems highly delighted with his own tune, and imagines it gives equal pleasure to others. It was to a reader of this sort that Cæsar said, "If you read, you sing; and if you sing, you sing very ill." To avoid these several faults, the bulk of readers have chosen what they think a safer course, which is, that of running the lines one into another, without the least pause where they found none in the sense; in the same manner as they would do in sentences of prose, where they find the same words there so disposed; and by this means they reduce poetry to something worse than prose, to verse run mad. In vain, to such readers has Milton laboured the best proportioned numbers in blank verse; his order is turned into confusion, his melody into discord. In vain have Prior and Dryden, in the couplet, sought out the richest rhime; the last word, hurried precipitately from its post into the next line, leaves no impression upon the ear; and the cluster of words, marks not the relation betwixt it and its correlative, which their distinguished similar posts in the verse had given them.

You

You will not wonder, however, that the bulk of readers ſhould eaſily adopt this laſt method, becauſe they have all learned to read proſe, and it coſts them no pains to read verſe like proſe.

But it may be aſked, if this final pauſe is neither marked by an elevation or depreſſion of the voice, how is it to be marked at all?

To this the anſwer is obvious, — by making no change at all in the voice before it. This will ſufficiently diſtinguiſh it from the other pauſes; becauſe ſome change of note precedes the other, either by raiſing or depreſſing the voice; here it is only ſuſpended; on which account I ſhall call it the ſtop of ſuſpenſion.

* * * *

This pauſe of ſuſpenſion was the very thing wanting to preſerve the melody at all times, without interfering with the ſenſe. For the pauſe itſelf perfectly marks the bound of the metre, and being made only by a ſuſpenſion, not change of note in the voice, can never affect the ſenſe; becauſe, as the ſentential ſtops, or thoſe which affect the ſenſe, have all a change of note, where there is no ſuch change, the ſenſe cannot be affected.

Nor is this the only advantage gained to numbers, by this ſtop of ſuſpenſion; it alſo prevents that monotone, that ſameneſs of note at the end of lines, which however pleaſing to a rude, is diſguſting to a delicate ear. For as this ſtop of ſuſ-

penſion

penſion has no peculiar note of its own, but always takes that which belongs to the preceding word, it changes continually with the matter, and is as various as the ſenſe.

III. *Study nature.* By this I mean,

1. Your own natural diſpoſition and affections; and thoſe ſubjects that are the moſt ſuitable to them, you will eaſily pronounce with a beautiful propriety.

2. Study the natural diſpoſition and affections of others. For ſome are much more eaſily impreſſed and moved one way, and ſome another.

3. Study the moſt eaſy and natural way of expreſſing yourſelf, both as to the tone of voice and the mode of ſpeech. And this is beſt learnt by obſervations on common converſation, where all is free, natural, and eaſy; when we are only intent on making ourſelves underſtood, and conveying our ideas in a ſtrong, plain, and lively manner, by the moſt natural language, pronunciation, and action.

4. Avoid affectation.

IV. Endeavour to keep your mind collected and compoſed.

V. Seduloully keep up a life, ſpirit, and energy in the expreſſion; and let the voice naturally vary according to the variation of the ſtyle or

ſubject.

ſubject. Cicero remarks, there muſt be a GLOW in our ſtyle, if we would warm our hearers.

VI. In order to attain a juſt and graceful pronunciation, you ſhould accuſtom yourſelf to hear thoſe who excel in this uſeful art: for the art of pronunciation is better learnt by imitation than rule: but to be firſt acquainted with its rules, will make the imitation more eaſily attained.

VII. Laſtly, you ſhould exerciſe yourſelf in reading aloud, agreeably to the foregoing rules; as it is *practice* only that muſt give you the faculty of an elegant pronunciation. For that part of oratory which treats of a graceful pronunciation, (if there be no defect in the organs of ſpeech) may be attained by *rule*, *imitation*, and *practice*; and when attained, will give a beauty to your ſpeech, a force to your thoughts, and a pleaſure to your hearers, not to be expreſſed; and which all will admire, but none can imitate, unleſs they are previouſly prepared for it by art and nature. In fine, the great advantage of a juſt pronunciation is, that it will pleaſe all, whether they have no taſte, a bad taſte, or a good taſte.

BOOK II.

COMPOSITION.

COMPOSITION consists in the beautiful and harmonious structure of the periods in a discourse, which adds unspeakable dignity and grace to a work, be it poetry or prose. The orations of Demosthenes would not have had such astonishing celebrity, if the thoughts only had been excellent; it was the wonderful enthusiasm of his composition and declamation, that gave him the first rank among orators of every age and nation. And Tully, the Prince of the Roman orators asserts, that he who has no idea of the power and harmony of PROSAIC NUMBERS, must have neither ear nor understanding. The most celebrated rhetoricians among the ancients considered the harmony of language as a matter of the highest importance; and have accordingly treated the subject with the utmost nicety and refinement. Longinus says, that *harmonious composition*, has not only a natural tendency to please and persuade, but inspires us in a wonderful degree, with a generous ardour and passion.

Nor should I omit mentioning, that Aristotle says, our prose compositions ought to have a rythmus,

mus, but not of ſtrict numbers; for then it would be no longer proſe, but verſe. Dionyſius Halicarnaſſus has alſo very accurately inveſtigated the nature and principles of proſe compoſition. He has very copiouſly conſidered the harmony of periods; and divided theſe periods into words, theſe words into ſyllables, and theſe ſyllables into the letters of which they are compoſed; and he has ſhewn, by a variety of examples, drawn from Homer, Herodotus, Thucydides, and other writers, with what artful management theſe great men have meliorated, ſweetened and enobled their compoſition, and made their ſound an echo to the ſenſe: *i. e.* the adopting ſuch words, phraſes, or tranſpoſitions, as from their ſoftneſs or harſhneſs, ſlowneſs or ſwiftneſs, carry with them that imitative expreſſion, which ſounds produce.

I ſhall therefore reduce compoſition to the two following heads:

PROSAIC NUMBERS.

And POETIC NUMBERS.

And for the following analyſis I am in a great meaſure indebted to that ingenious gentleman's Eſſay I have already recommended in my fourth ſection.

SECTION I.

PROSAIC NUMBERS.

The GENEROUS *Numbers are these.*

Iambic	˘ ‐
Spondee	‐ ‐
Anapæst	˘ ˘ ‐
Cretic	‐ ˘ ‐
Bacchic	˘ ‐ ‐
Molossus	‐ ‐ ‐

The BASE *Numbers are these.*

Pyrrhic	˘ ˘
Trochee	‐ ˘
Tribrachys	˘ ˘ ˘
Dactyl	‐ ˘ ˘
Amphybrachys	˘ ‐ ˘
Palimbacchic	‐ ‐ ˘

Note, When we call these latter numbers *base*, low and feeble feet, we only mean when they are taken by themselves; for when they are judiciously blended with others, they are of equal importance with the rest, and like cement in a building, contribute as much to the strength and beauty of composition.

It

It was a queſtion among the ancient orators, whether the whole period ſhould be compoſed in numbers, or only the beginning and end of the period? That is, whether an orator is obliged to ſtudy and attend to the juſt diſtribution of his numbers throughout the whole ſentence, or only in the two extremes. Cicero was for the former part of the queſtion; but thinks care ſhould be taken to reſerve the beſt numbers 'till the cloſe: becauſe, ſays he, the ear, which is always waiting for the cloſe of the ſentence, wants to be gratified then, and therefore ſhould not be diſappointed of the pleaſure it expects. And beſides, as Quintilian well obſerves, the ear is more at leiſure, and more diſpoſed to judge of the concluding, than it is of the intermediate numbers.

Now the ſeveral cloſes recommended, are:

1. A DICHOREE, ˉ ˘ ˉ ˘, or double Trochee. This cloſe was much in uſe among the Greeks, and approved of by Tully and Quintilian.

*** As the laſt ſyllable is common, it may be conſidered as long, and then the three laſt ſyllables will be a Bacchic, ˘ ˉ ˉ. Again, as the laſt ſyllable may be conſidered as ſupernumerary, then the three preceding ſyllables will be a Cretic, ˉ ˘ ˉ; both which are ſtrong and generous feet. And this is the reaſon that a Dichoree, though it be in itſelf a baſe and feeble foot, yet makes a clōſe ſŏ grāceful.

2. A

2. A Dactyl, ¯ ˘ ˘. The ſame may be ſaid of this foot: becauſe the laſt ſyllable being common, the concluding one may be conſidered either as a Dactyl or a Cretic, and is very well preceded by a Cretic ¯ ˘ ¯, or an Iambic ˘ ¯; as is obſerv'd by Quintilian.

A dactyl may precede a ſpondee, and ſtands very well at the end of a ſentence.

3. An Iambic, ˘ ¯. As this is the moſt noble and generous of all the feet, there is no one that makes a finer cloſe, eſpecially if (as Quintilian obſerves) it be preceded by a bacchic, ¯ ¯ ˘; which forms a foot of five ſyllables, called dochymus, ˘ ¯ ¯ ˘ ¯, and is the ſame as an iambic and cretic. This is a firm ſtately cloſe. And a ſpondee, ¯ ¯, preceding a final iambic, always ſtands very well. And as an iambic is ſo fine a cloſe, all thoſe compound feet that end with an iambic, muſt of conſequence be ſo likewiſe.

4. A Cretic, ¯ ˘ ¯; which Tully allows to be a good final foot. On a cretic preceding a ſpondee; Quintilian well approves this cloſe.

5. The Paeon posterior, ˘ ˘ ˘ ¯; which ſome have recommended, and is compoſed of a pyrrhic and iambic, as a foot that cloſes admirably well. But Tully prefers a cretic before it, for a cloſe; which, if the ear may be a judge, is a much better foot.

6. An

6. An ANAPÆST, ˘ ˘ ¯, is a good final foot, as it ends with an iambic. And as its two firſt ſyllables are ſhort, it is beſt preceded by one that is long. Before a ſpondee it is barely admitted by Quintilian.

7. A SPONDEE, ¯ ¯, makes a good cloſe. A double ſpondee frequently makes a good cloſe, which is an extreme ſlow movement. Sometimes three or four, as may be ſeen in Tully's oration againſt Verres.

8. A BACCHIC, ˘ ¯ ¯. If a ſpondee be preceded by a ſhort ſyllable, it then becomes a bacchic.

9. A MOLOSSUS, ¯ ¯ ¯. If a ſpondee be preceded by a long ſyllable, it then becomes a moloſſus; a very majeſtic foot.

10. The firſt EPITRITE, ¯ ˘ ¯ ¯. A trochee and ſpondee. This is a cloſe which Tully much delights in.

11. A PYRRHIC, ˘ ˘. A pyrrhic may precede a ſpondee. The rapid movement of the former being agreeably corrected by the ſlowneſs of the latter. But three ſhort ſyllables ſeldom, much leſs four or five: for few ears are reconcileable to the rapidity of a double pyrrhic.

1 *Remark.* A good ſtyle is both expreſſive and harmonious. The former depends on the happy choice of the words to convey our ideas;

ideas; the other on the happy choice of numbers in the disposition of the words. — The language of some is expressive, but unharmonious; the style of others is harmonious but not expressive; the former satisfies the mind, but offends the ear; the latter gratifies the ear, but disgusts the mind: a good style entertains and pleases both.

2 *Rem.* Were we, as Dionysius observes, to use none but the best and most generous numbers, our style would be always musical; that is, either soft and flowing, or graceful and majestic. But as we are obliged for the sake of amplitude of expression, to make use of words that introduce the weak and feeble numbers, which tend to break the harmony, and debase the majesty of our language, the great art lies in mixing and disposing of those base numbers, in such a manner, as that the harshness of them shall give no offence to a good ear; which in this case is a very sovereign and critical judge. And this is done chiefly by mixing them with as much good company as we can; that is, with better numbers: and disposing of them into those places where they will be least attended to, which is, in the middle of a period; and keeping them by all means from the end of it, where the ear always expects to be pleased.

3 *Rem.* Every sentence may be conceived as divisible into distinct clauses; every clause, where there is an apparent cessation of the voice, should

ſhould always end with a generous foot; and all the preceding numbers ſhould be ſo intermixed, that the ſhort ones may be duly qualified by the ſucceeding long ones; reſerving the beſt and moſt harmonious numbers fōr thĕ cādēnce. And this, in ſhort, is what conſtitutes that agreeable fluency of words which in proſe we call a ſmooth and pleaſant ſtile; and which, if at the ſame time it be clear and expreſſive, hath all the elegance of which proſe compoſition is capable. To illuſtrate this by one example. Dr. Clark, ſpeaking of the Trinity, has this expreſſion:—"It is a myſtery whīch wĕ fir̄m | l˘y bĕ | liēve thĕ | trūth ŏf, | ănd hūm | bl˘y ă | dōre thĕ | dēpth ōf.

Here the language is expreſſive, but not harmonious. And what is the reaſon of this? Becauſe it is compoſed almoſt entirely of baſe and feeble numbers, viz. pyrrhics and trochees. But by a ſmall tranſpoſition of the words, *this* might be avoided: as thus—"It is a myſtery, thĕ trūth | whĕreōf | wĕ fi̅rm | l˘y bĕliēve, | ănd thĕ dēpth | ŏf whīch | wĕ hūm | bl˘y ădōre· | The ear will ſoon determine this to be the moſt agreeable diction. And the reaſon is, becauſe the ſentence is compoſed altogether of ſtrong and generous feet, *i. e.* of iambics and anapæſts.

4 *Rem.* Hence we ſee the reaſon why the learned languages have ſo frequently their words tranſpoſed out of their natural order. 'Twas

to give them a ſofter flow, a ſtronger ſound, or ſmoother cadence, by reverſing the moſt ſweet, ſtrong, and generous nŭmbĕrs fŏr thĕ clōſe.

5 *Rem.* In reducing proſe-ſentences into their original numbers, there is no neceſſity to confine them to diſſyllable feet only; on the contrary, it is uſually the beſt way to reduce them into feet of three ſyllables. And for this reaſon; becauſe tho' there may be ſeveral weak and baſe diſſyllable feet in them, yet as they ſtand in conjunction with others of a better quality, they are ſtrengthened and harmonized, and become very good feet of three or four ſyllables. Thus the pyrrhic and the trochee though they are both weak and feeble numbers of themſelves, yet followed by a ſpondee, they gather force, and the one has the air of an anapæſt, and the other of a cretic, which are both good triſy-llăblĕ fēet.

6 *Rem.* The laſt ſyllable of a proſe ſentence, like that of verſe, is always common; that is, may be conſidered as long or ſhort, as it bēſt ſūits thĕ clōſe.

7 *Rem.* The laws of poetic and proſaic numbers are eſſentially different. For in poetry we are tied down to thoſe numbers only which are appropriated to that ſpecies of verſe we write in, whether trochaic, anapæſtic, or iambic, with only thoſe variations and licences or anomalies that are allowed by cuſtom, and the authority

thority of the beſt writers ĭn thāt wāy. But in proſe we are tied to no particular ſort of numbers, but are permitted to make uſe of any that are plēaſi˘ng tŏ thĕ ēar, ănd fōrm ă grācefŭl cādēnce. And this is done by a judicious intermixture of the ſhort and long ones; or by introducing more of one ſort or the other, as the ſubjectn aturally requires.

8 *Rem.* That foot, from which any ſpecies of poetry takes its name, ought not to be too often repeated without the intervention of ſome other; becauſe if it ſucceed itſelf immediately or above three or four times, it becomes verſe.

Mr. Grove, who is conſidered as an excellent and judicious writer, and whoſe ſtyle for the moſt part is very chaſte, and ſweetly numerous, deſcribing the devotion and piety of the Son of God, hath theſe expreſſions.

"His time was divided between devotion and charity, converſing wĭth Gōd, ănd dōĭng gōod tŏ mēn. The ſtars by night as they moved in their rounds, bĕhēld hĭm brēathĭng ōut hĭs ſōul tŏ Gōd. The angels thăt wāitĕd nēar hĭm wĭth dĕlīghtfŭl wōnder, obſerved a ſoul burning with a flame ŏf lōve ſŭrpāſſi˘ng thēirs." Here it is plain that the iambic numbers ſucceed one another ſo cloſe, that they give theſe periods the direct air of iambic verſe.

The ſame foot may be often uſed in the ſame ſentence, provided any other foot intervene, ſo as to

to throw it out of poetical meaſure. Thus, a very ſmall alteration will throw the above recited example out of its poetic movement, without the leaſt damage either to the ſound or ſenſe. *e.g.*

" The ſtars as they moved their nightly rounds, bĕhēld hĭm brēathĭng oūt hĭs dĕvoūt ſoūl tŏ Gōd; the angels thăt wāitĕd nēar hĭm, wĭth wōndĕr ănd dĕlīght, obſerved a ſoul burning wīth ă flāme ŏf lōve thăt ſŭrpāſſed thĕir ōwn.

9 *Rem.* When four, five, or more ſhort ſyllables come together, you may part them by inſerting an expletive particle containing a long quantity; which, if it *do* not ſtrengthen the ſenſe, will at leaſt ſerve to meliorate the meaſure.

Example. This doctrine I apprehend to be erroneŏus ănd ŏf ă pĕrnicious tendency. But thus, — This doctrine I take to be not only falſe, bŭt ŏf vĕrˇy pernicious tendency, will obviate the ſucceſſion of too many ſhort quantities.

The ſame thing may be done, in order to prevent the colliſion of two hard ſounds. The tranſlators of the New Teſtament render the words in Luke — We *do* wipe off againſt you. Not *we wipe*, which are ſounds ever grating to the ear.

An Ellipſis will often help the rhythmus, by contracting two ſyllables into one.

And

And to mend the meaſure, we may often leave out not only ſome ſyllables in a word, but ſome whole words in a ſentence; provided they do not thereby weaken or obſcure the ſenſe. The adverb *that*, and the particle *the*, may be either expreſſed or underſtood: *e. g.* I ſee *that* nothing be done to ſave either *the* man or *the* horſe. Better thus — I ſee nothing can be done to ſave either man or horſe.

We may alſo adopt the figure *Suppreſſion*, which often ſerves at once to ſtrengthen both the meaſure and ſentiment. Demoſthenes, but eſpecially Thucydides, abounds with inſtances of this. Nor is the reader of taſte offended: on the contrary, he is pleaſed with the compliment paid his underſtanding. In this period, the rule is again exemplified, and runs much better than — he is pleaſed with the compliment *which is* paid *to* his underſtanding.

10 *Rem.* Rhetorical figures are of great aſſiſtance to a numerous compoſition; they ſerve at once to exalt the ſenſe and adorn the language. But care muſt be taken not to darken or perplex the ſenſe, or that they be too bold and ſtrong, for that ſavours too much of poetry. If ſtiff or unnatural, they diſcover a ridiculous affectation. Nor ought they to be uſed too frequently. This was Mr. Cowley's great fault.

11 *Rem.* A tranſpoſition may be uſed for the ſake of a good rythmus and emphatical cloſe. —

 Cicero

Cicero very often poſtpones to the very laſt, that verb or emphatical word, on which the whole ſentence of the period depends. For this reaſon, let the ſentence always cloſe, if poſſible, not only with a good number, but an emphatical word. But if the emphatical word be written three or four words off the cloſe, without obſcuring the ſenſe, nothing is more beautiful.

12 *Rem.* To cloſe with a word that ſtands in a lively reference or contraſt to ſome other, is alſo a great beauty: *e. g.* Unhappy man! who obtaining *pleaſure*, finds himſelf at laſt poſſeſſed of *pain!*

13 *Rem.* Grave and ſolemn ſubjects ſhould move in ſlow and ſtately ſpondees; paſſions run off in pyrrhics; what is ſtrong and alarming, is beſt expreſſed in iambic, and what is ſoft and tender, in trochaic meaſure. For a conſtant uniformity of meaſure, tho' ever ſo ſweet and fluent, tires and ſatiates the ear.

14 *Rem.* It often requires the greateſt addreſs to conceal this art, and ſometimes much labour not to appear ſtudied and elaborate.

15 *Rem.* Two long ſentences ſhould not ſtand together, tho' many ſhort ones may. The reaſon is evident. Becauſe the former requires too great expence of breath to pronounce them, and too much intenſeneſs of thought

to

to comprehend the full ſenſe; which the latter do not. A long period, therefore, is often better divided into two ſhort ones, if it conveniently may.

16 *Rem.* Words of ſimilar ſound or termination, ſhould be avoided, or at leaſt kept at a good diſtance the one from the other.

17 *Rem.* The concurrence of many *genitives* with their ſign *of* prefixed, ſhould be avoided as an inelegance. Two may be admitted, but three never.

18 *Rem.* Alliteration, that is, beginning ſeveral words with the ſame letter, if it be natural, is a real beauty, and greatly practiſed by ſome of our beſt authors; particularly by Mr. Pope. But we ought to except the *w*, *s*, and *th*.

19 *Rem.* Do not often conclude a ſentence with the ſign of the *genitive* or *ablative* caſe: becauſe that precludes an elegance you ſhould always aim at, in cloſing with an emphatical word. *e. g.* Perfect virtue is the higheſt happineſs mankind are capable of, and reaſon the rule they are to walk by. Better thus, — Perfect virtue is the higheſt happineſs of which mankind are capable, and reaſon the rule by which they are to walk.

20 *Rem.* When a word ends with a vowel diſtinctly heard, the following ſhould not begin

with the ſame if it can be avoided; much leſs with a ſyllable of the like ſound: *e. g.* An*other*, *there*fore, *may* *ma*ke a d*ue* *u*ſe of the command*ment* *men*tioned in eve*ry* *re*gard.—What ear can bear to be thus grated!

21 *Rem.* From theſe principies of numerical ſtructure and language, we may diſcover the ſource of that pleaſure which, in the ſtyle of a well-compoſed piece, we have often taſted, but never knew before from whence it ſprung. This will teach us to judge better, not only of our own compoſitions, but of thoſe of other men; and will at once enlarge our view, and improve our taſte of books and language. Longinus makes this ſtudy a branch of the ſublime; by virtue of which many of the ancients acquired the reputation of fine writers, who had little elſe to entitle them to that character. He even conſidered Euripides to have excelled rather in fine compoſition, than in fine ſentiments.

When I come to treat of *poetic numbers*, you will there find that the QUANTITY of the ſyllables is regulated by the ACCENT and EMPHASIS; I ſhall therefore ſubjoin to this ſection, the moſt GENERAL RULES of ENGLISH PROSODY, which widely differs from the learned or dead languages. For inſtance, one vowel before another in Engliſh is often long; in Latin almoſt always ſhort. A vowel before two conſonants in Engliſh, is often ſhort, in Latin always long. And diphthongs, which are always long in the Latin, are frequently ſhort in the Engliſh language.

ENGLISH PROSODY.

Every ſyllable conſiſts of a ſhort or a long time. And in order to determine the particular quantity of any ſyllable, the following rules are abſolutely neceſſary to be known.

I. Every vowel has two ſounds, *i. e.* a long and a ſhort ſound, from whence ariſes quantity, and is the ſource of harmony either in proſe or verſe.

II. That their *ſhort* ſounds occur much more frequently than their *long* ſounds.

III. That in monoſyllables they are ſhort before a ſingle conſonant, as *ban*, *can*, *cur*.

IV. That they are generally *obſcure* in the laſt ſyllables of words, unleſs they take the accent.

To theſe I may add:

V. Tho' a ſyllable be naturally ſhort, yet if it be accented in the ordinary way of pronunciation, or the ſenſe requires it to be read with an emphaſis, it becomes a long quantity.

VI. All *diphthongs* are naturally long. But in Engliſh numbers they are often ſhort; eſpecially if

if they come immediately before or after the accented or emphatical word.

VII. Any ſyllable which would be ſhort, if no conſonant *preceded* its vowel is *ſhort*, tho' *three* conſonants preceded.

VIII. A ſyllable which has two conſonants following the vowel is *long*. But this is often over-ruled by the accent and rendered *ſhort*.

*** A *mute* preceding a *liquid*, is an exception to the eighth rule. And alſo a ſhort vowel ſucceeded by a *double* conſonant, as mănner, mŏrrow, ſŏrrow: for doubling a conſonant gives no additional conſonant ſound, but always alters the ſound of the preceding vowel, if *long*, to the *ſhort* one; as blāming, rămmer; adhēring, mĕrry; rīding, rĭdden; hōly, hŏlly; fūry, hŭrry. Hence it is eminently obſervable that the ſhort ſound is not the long ſound contracted, but a ſound wholly different.

IX. A ſyllable ending with a vowel and followed by another vowel, that ſyllable is ſhort, unleſs accented, as corporĕ-ăl, Europĕ-ăn, expedĭ-ĕnt.

*** The difference in length between our long and ſhort vowels, is palpable; as bōding, bŏdy; pīne, pĭn; bīde, bĭd, &c. However, the following obſervations on the vowels, will be uſeful and neceſſary to many.

1. *A* is *ſhort* before double *ll*, as annuăllу, caſuălly.

2. *E* is in a manner ſilent before a double conſonant, or two conſonants, as blĕſſing, fĕlling, nĕctar, pĕncil.

3. *E* mute makes the ſyllable long, as fĭr, fīre; tŭb, tūbe; except when two conſonants come betwixt it and the preceding vowel; as hĭnge, trŭdge, &c. But 'tis long even in this caſe, before *th ſt*, and *ang*; as bāthe, hāſte, rānge.

4. *E* is nearly ſilent in many words; in this caſe it does not lengthen the foregoing vowel; as gĭve, glŏve, lĭve.

5. *I* in ſhort words is always *long* before another vowel; as trīal, Sīon, ſcīence, &c. and generally at the beginning of long words; as dīameter, dīalogue, Dīogenes.

6. *I* is generally *ſhort* before a vowel in the middle of words, or when nigh the end of a word; as Asĭatic, Mergĭana, Persĭa, &c. And is *ſhort* in moſt poſitions of Engliſh words; as cĭvĭlĭty, ĭnſensĭbĭlĭty.

7. When the primitive word ends in *y*, the *i* is *long* before the derivative in *eſt*, *ed*, *eth*, or *es*; as deny¯, denī-ed, -eth, or -es. But if the primitive ends in y˘ the *i* is alſo ſhort in the derivative; as hurr˘y, hurrĭeſt.

8. *I* is always *long* before *gh*, *gn*, *ld*, and *nd*; except *build*, *guild*. *I* is alſo long in Scripture names, before *ah*, *jah*, *rah*, and *ites*; as Jeremīah, Elījah, Ammonītes. Where it alſo ends a proper name, as Levī. But in other proper names it is moſt commonly ſhort before a vowel, as Arĭel, Elĭab.

9. *O* is *ſhort* when it has the ſound of *i* ſhort; as wŏmen, rĭbbon; or *u* ſhort, as cŏme, ſŏme, cŏnduit, pŏther, mŏney, lŏve, dŏve, Mŏnday.

10. *O* is long with the *e* final, as rōbe; and when it takes the ſound of *oo*, as mōve, prōve, dōing, dō, tō, whō, &c.

11. *O* is in a manner ſilent before *n*; as deacŏn, buttŏn, muttŏn.

12. *U* is *long* in long words, when only one conſonant comes between it and another vowel; as, impūrity, cūrious, opportūnity.

13. *U* is ſhort when ſounded like *i* ſhort; as bŭry, bŭrial.

14. *Y* is ſhort at the end of words, as dut˘y, delicac˘y, &c. except monoſyllables and verbs, as ſk¯y, cr¯y, den¯y, &c. *Y* is often long, as ty¯ro, ty¯rant, ch¯yle, &c.

The

The following Rules for the due accenting of Words, may be obſerved.

1. All derivate words whoſe roots were monoſyllables, take the accent; as *herb*, *hérbal*; *form*, *fórmed*; *friend*, *friéndſhip*; *fool*, *fóoliſh*, *fóoliſhly*. So alſo do primitive words of *two ſyllables* retain their proper accent in their derivatives, as *bánter*, *bántered*, *bántering*.

2. Diſſyllables, or words of two ſyllables, ending in *en*, *er*, and *or*, have their accent on the firſt; as *gólden*, *órder*; except *defér*, *prefér*, *refer*, *infér*, and *intér*. Diſſylables ending in *our*, *ow*, *le*, *age*, have the accent on the firſt; as *lábour*, *bíllow*, *húmble*. Except *allów*, *avów*, *belów*, and *beſtów*.

3. The ſyllable that ends with *e* final generally takes the accent; as, *desíre*, *presúme*, *importúne*.

4. When verbs of two ſyllables, or nouns have a *diphthong* in the laſt ſyllable, the diphthong takes the accent; as, *revéal*, *appláuſe*. A proper diphthong commonly takes the accent in other poſitions.

5. Verbs of two ſyllables, which end with *two conſonants*, have the accent on the laſt ſyllable; as *defénd*, *depárt*.

6. Monoſyllables compounded with a prepoſition, retain the accent; as *contémpt*, *forsáke*, *contradíct*.

dict. Verbs whether put firſt or laſt in compoſition, have the accent; as, *bréakfaſt*, *backbíte.*

7. Nouns become verbs, by changing the accent; as *tórment*, to *tormént*; *cóntract*, to *contráct*. The participles follow the accent of their verbs.

8. Words of two ſyllables which have their two vowels parted, have the accent on the firſt ſyllable; as, *rúin*, *ríot*; except *creáte.*

9. Triſſyllables, or words of three ſyllables, ending in *ous*, *al*, *nce*, *ent*, *ate*, have their accent on the firſt; as *grácious*, *cápital*, *aúdience*, *cóntinent*, *délegate.* Triſyllables ending in *ude*, have the like accent, as *mágnitude*, *áltitude.* Alſo in *dy*; as *mélody*, *mónody*: alſo in *fy*; as *grátify*, *júſtify*: alſo in *ogue*; as *épilogue*, *ápologue.* Some tryſſyllables derived from the French, are an exception; as *debauchée*, *magazíne*, *repartée*, *chevalíer.*

10. Polyſſables, or words of many ſyllables, ending in *ary*, *ory*, have the accent on the firſt; as *ſólitary*, *óratory.*

11. The accent precedes *logy*, *tomy*, or *nomy*, *graphy*, *ical*, or *tical*, *ic*, *ety*, *tion*, *ſion*, *cian*, *cial*, *tial*; as *chronólogy*, *anátomy*, *phyſiógnomy*, *geógraphy*, *angélical*, *varíety*, *authórity*, *conſolátion*, *divíſion*, *phyſícian*, *artifícial*, *prudéntial.* Polyſſyllables ending in *tor*; as *dedicátor*: but thoſe

those ending in *ious*, have the accent on the antepenult; as, *notórious*, *inglórious*.

*** Several very long words have two accents; as *úncircumstántial*, *únpreméditated*, &c.

SECTION II.

POETIC NUMBERS.

IT has been usual to measure English verse by syllables: but Mr. Sheridan has lately shewn us, in his admirable treatise on that subject, that this measurement is highly improper; that our versification is composed of feet, like that of the ancients, with this difference, that ours are formed by ACCENT, theirs by QUANTITY. It is not, but we have quantity likewise; but theirs was immutably fixed to the syllables of their words, while ours, on the contrary, is variable. In words separately pronounced, the quantity of the syllables is regulated by the accent.

When the accent is on the *vowel*, the syllable is *long*; when on the *consonant*, *short*. All unaccented syllables are therefore *short*. When words are arranged into sentences, the quantity of their syllables depends upon the relative importance of their sense; of which the emphatic word in each member of a sentence is the constant regulator. Our accent does not consist in a change of note, but in *stress*, and may be exhibited in a monotone, like movements beat upon a drum.

The Greeks and Romans made uſe of only two feet in the conſtruction of their heroic verſe, the dactyl and the ſpondee. But the Engliſh verſe, agreeably to Mr. Sheridan, admits of *eight*: notwithſtanding it has been aſſerted, that it conſiſts wholly of iambics or trochaics.

Thus, ſays he, in this line of Milton,

Prone on | the flood' | exten | ded long | and large.

1. Diſſyllable trochee, ¯ ˘.
2. An iambic, ˘ ¯.

Again,

And the | ſhrill' ſounds | ran echoing thro' the wood.

3. Pyrrhic, ˘ ˘.
4. Spondee, ¯ ¯.

Thus in theſe two lines, we have examples of the FOUR DISSYLLABIC FEET.

Again,

Mur'muring | and with him fled the ſhades of night.

5. Triſſyllable dactyl, ¯ ˘ ˘.

Again,

O'er man'y | a fró | zen ma'ny | a fíe | ry Alp.

6. Triſſyllable amphybrachys, ˘ ¯ ˘.

Again,

Again,

The great | Hĭĕrar′ | chal ſtandard was to move.

7. Triſſylable anapæſt, ˘ ˘ ¯.

Again,

Innú | merable | before th'Almighty's throne.

8. Triſſyllable trybrachys, ˘ ˘ ˘.

Thus he ſhews that eight different feet may be admitted into our heroic verſe.

METRICAL FEET *are Diſſylable or Triſſyllable.*

I. DISSYLLABLE *or ſimple Feet.*

Spondee	¯ ¯
Pyrrhic	˘ ˘
Trochee	¯ ˘
Iambic	˘ ¯

II. TRISSYLLABLE *or compound Feet.**

Moloſſus	¯ ¯ ¯
Tribrachys	˘ ˘ ˘
Amphybrachys	˘ ¯ ˘

Cretic

* Dionyſius, however, reckons the eight triſſyllable feet among the ſimple rhythmus.

Cretic	- ᴗ -
Anapæſt	ᴗ ᴗ -
Bacchic	ᴗ - -
Palimbacchic	- - ᴗ
Dactyl	- ᴗ ᴗ

⁂ Every word, if not a monoſyllable, contains in it ſome foot or other, ſimple or compound. So every ſentence, or any number of words taken together, contains ſome kind of meaſure, or is made up of ſome ſort of feet. And the reaſon that the ear perceives a diſagreeable harſhneſs in ſome words, and a ſweetneſs and fluency in others, is generally owing to nothing elſe than the different nature and poſition of the feet of which they are compoſed.

Before I mention the various meaſures uſed in Engliſh verſification, 'tis neceſſary to ſpeak of the CÆSURA, which ſignifies the natural pauſe or reſting of the voice, which is the true foundation of poetic harmony.

In verſes of *ten ſyllables*, the Cæſura is regularly on the *fourth*; in thoſe of *twelve*, on the *ſixth*; but verſes of *eight* ſyllables and under, have no Cæſura.

1. Sometimes the Cæſura falls on the end of the *firſt* foot: *e. g.*

O *thou*, who with ſurpaſſing beauty crown'd!

2. Some-

2. Sometimes at the end of the *ſecond* foot:

Not to *admire*, is all the art I know.

3. Sometimes on the laſt part of the *third* foot.

Order is heav'n's great *law*; and this confeſs'd—

4. And ſometimes at the end of the *fourth* foot:

And juſtify the ways of GOD to man.

Note, That the cæſural place in *heroic* verſe of ten ſyllables, is for the moſt part at the end of the *ſecond* foot. The cæſural pauſe is moſt natural when it coincides with the proper ſtops or points that diſtinguiſh the ſenſe of the period. *e. g.*

Hail, Univerſal *Lord!* be bounteous ſtill
To give us only *Good.*

There are beſides ſeveral Cæſuras introduced in the ſame line; but more than two are conſidered to injure the harmony. *e. g.*

Him firſt, *Him* midſt, *Him* laſt, and without end.

To which I may add, that when the Cæſura falls on the beginning or middle of the word, which ends with a ſhort ſyllable, the pauſe is always to be made at the end of the word, and the reaſon is obvious. *e. g.*

O *Fa*ther, what intends thy hand, ſhe cry'd.

From theſe variations of the Cæſura, together with a careful punctuation, ariſe the vaſt variety of harmony in all our epic poets, particularly Milton, Thompſon, and Akenſide.

ENG.

ENGLISH VERSE.

The different MEASURES ufed in Englifh Poetry, are principally the Iambic, Trochaic, and Anapæftic.

I. *The* IAMBIC.

This meafure is appropriated to epic poems, tragedies, paftorals, and elegies; and is, as it were, the fole regent of our verfe; which, when fkilfully mixed with other feet, its variety and harmony is much fuperior to the Latin *hexameters*, or verfes compofed of each fix feet, which are confined to dactyls and fpondees. This mixed iambic is finely illuftrated in the following ftanza from Pope's Univerfal Prayer.

Teāch mĕ | tŏ fēel | ănō | thĕr's wōe,
  Tŏ hīde | thĕ fāult | ˘I fee;
Thāt mēr | c˘y ˘I | tŏ ō | thĕr's fhōw,
  Thāt mēr | c˘y fhōw | tŏ mē.

In thefe numbers, Mr. Pope has introduced a trochee, a pyrrhic, and two fpondees.

Remark I. To begin a line with a trochee and iambic immediately following, which fome call a *choriambic* foot, is beautiful, and very frequent in our beft poets. Tho' the moft natural

natural place of the trochee be the firſt and third, yet it is ſometimes not inelegantly found in the ſecond and fourth.

Remark II. A pyrrhic may poſſeſs any place of the verſe, except the laſt. But wherever it is, it gives a briſk movement.

Sometimes the firſt foot has a pyrrhic, followed by an iambic, which is a very quick motion. Sometimes the *ſecond* foot is a pyrrhic; and when the reſt are iambics the movement is very ſweetly accelerated.

A pyrrhic in the third place is very agreeable. A pyrrhic on the fourth place is thus exemplified by Pope:

> Charms by accepting, by ſubmitting ſways,
> Yet hath her humour moſt when ſhe obeys.

Remark III. When the laſt foot but one is a ſpondee, the movement is ſlow. But there is a peculiar force and elegance ſometimes in this diſpoſition of it; eſpecially when it falls on a very emphatical word; and is ſucceeded by an iambic, which regularly cloſes the verſe.

To begin the line with a ſpondee, ſucceeded immediately by a pyrrhic and iambic, as in the third line of the ſtanza, is a very agreeable meaſure.

An iambic verſe ſhould regularly cloſe with an iambic foot: but Milton frequently concludes with a ſpondee; which has, in ſome inſtances, its force and beauty. A ſpondee, however, may poſ-

ſeſs

ſeſs any place, becauſe of all feet it comes neareſt to the iambic; and therefore ſome verſes conſiſt of nothing but ſpondees.

Remark IV. Short numbers come in very agreeably after long ones.

Remark V. A trochee immediately followed by an iambic, makes ſometimes a graceful cloſe.

There is a cave
Within the mount of GOD, fāſt bˇy hĭs thrōne.

Remark VI. Two lines ſucceſſively ſhould not have exactly the ſame order of feet, unleſs they have the ſame turn of thought, and in that caſe 'tis a beauty.

Where none admire, 'tis uſeleſs to excel;
Where none are beaus, 'tis vain to be a belle.

But to have the ſame kind and diſpoſition of numbers, and the ſame cæſural diviſion for three or four lines ſucceſſively, is *inharmonious*, and tires the ear with too much uniformity and ſmoothneſs: and yet the *harmonious* Pope has generally the ſame numbers and the ſame cæſura.

Remark VII. When two heterogeneous feet are admitted into this meaſure, without an iambi foot between them, it is no longeriambicor any other kind of verſe.

II. *The*

II. *The* Trochaic Measure.

This meaſure conſiſts of all trochees, with a ſupernumerary long ſyllable at the end of the line, without the addition of any other feet.

The following ſpecimen is taken from Fitzoſborn's Letters.

E¯v'r˘y | hōme-fĕlt | blīſs ĭs | mīne,
E¯v'r˘y | fēmăle | grāce ĭs | thīne,
Chāſte | dĕ | pōrtmĕnt, | ārtlĕſs | mēin,
Cōnvĕrſe | ſwēet, ănd | heārt sĕ | rēne.

Sīnks m˘y | sōul wĭth | glōom˘y | pāin?
Sēe, ſhĕ | ſmīles, 'tĭs | jōy ă | gāin.
Swēlls ă | pāſſiŏn | īn m˘y | brēaſt?
Hārk, ſhĕ | ſpēaks, ănd | āll ĭs | rēſt.

III. *The* Anapæstic Measure.

Into this meaſure no number can be regularly admitted, but the Anapæſt; a triſſyllable foot having the two firſt ſyllables ſhort, and the laſt long. *e. g.*

˘ Yoŭng Strē | phŏn, ă ſhēp | hĕrd thăt lōng | hăd
bēĕn ſmīt,
Wĭth thĕ chārms | ŏf fāir Sy¯l | vĭă's bēau | t˘y
ănd wīt,

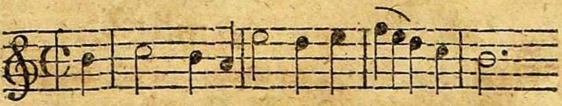
As

A˘s hĕ sī | lĕnt-l˘y wān | dĕr'd tŏ ſoothe | hĭs sŏft pāin,
˘ Mĕtān | ciĕnt Pălaē | mŏn, ă neīgh | boŭrĭng ſwāin,
Thŏu ărt pēn | sĭve m˘y friēnd, | săid thĕ chēa | fŭl ŏld hīnd,
˘ Thăt lān | guĭſhĭng ăf | pĕct bĕtrāys | th˘y fŏnd mīnd.
˘ Sŭch sīgh | ĭng ĭn sē | crĕt, ănd hăunt | ĭng thĕ grōve
˘ A˘re sūre | ĭndĭcā | tĭons ŏf bē | ĭng ĭn lōve.

˘ A˘lās ! | cry˘d thĕ yoūth, | m˘y dĭsēaſe | thŏu hăſt foūnd,
˘ Bŭt whēre | ĭs thĕ bālm | thăt căn cūre | thĕ dĕep wōund ?

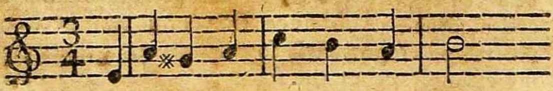
Note, Nothing is more common in this meaſure, than to drop the firſt time of the firſt foot; which makes the line begin with an iambic, inſtead of an anapæſt.

*** This meaſure may be reduced to the DACTYLIC one, by only joining the long ſyllable at the end of the line to the ſhort ſyllables that begin the enſuing, to complete the *dactylic* foot, which ought to be reduced when ſet to muſic, in order to have the hand or foot down at the long ſyllables, and when the bar begins, as it always ought. *e. g.*



M˘y|tīme, ˘O yē|mū-sĕs,wăs|hāppĭl˘y|ſpēnt,&c.

Alſo in Triple Time.



Dĕs | pāir-ing bĕ- | sīde ă ſtĭll | ſtrēam, &c.

SECTION III.

STYLE.

THE copious extracts I have made in my biographical ſketches of the poets and orators, muſt have furniſhed you with the beſt examples in every ſpecies of compoſition; nevertheleſs, under this ſection I ſhall illuſtrate the foregoing precepts by additional beauties drawn from the beſt ſources, both ancient and modern. And ſince the connexion between poetry and eloquence is ſo very great, I ſhall give my examples from the former, as ſoon as I have, for method's ſake, followed the rhetoricians, by dividing STYLE into three kinds, which they call the PLAIN, the INTERMEDIATE or FLOWERY, and the SUBLIME. The character of the firſt is that of being eaſy, conciſe, and nervous; the ſecond, copious, ſweet, and figurative; and the laſt vehement and ſublime.

STYLE is therefore defined, the aſſemblage of words conſidered, with regard to the propriety of ſignification and arrangements in ſound. And as the object of oratory is to inſtruct, to pleaſe, and to move the paſſions, theſe three kinds of eloquence anſwer all theſe great ends and purpoſes. Virgil has given us the beſt models in all three, in his Paſtorals, Georgics, and Æneid.

I. *The*

I. *The* PLAIN STYLE.

The requiſites of the plain ſtyle are perſpicuity, ſimplicity, and exactneſs. 'Tis the ſoft, the modeſt grace, ſometimes accompanied with an air of negligence, which ſtamps its genuine value: conſequently its greateſt ornaments are ſimplicity of thought, purity of diction, with a manner eaſy, courteous, elegant and polite. This ſtyle of courſe rejects all pomp, all affectation and varniſh, and is very ſparing in the uſe of tropes and figures: Its peculiar province ſeems to be confined to narrative, proof, dialogue, letters, and ſuch like familiar writings. We are furniſhed with a beautiful illuſtration in the tenth and laſt Eclogue of Virgil, which is happily imitated from the firſt Idyllium of Theocritus.

II. *The* INTERMEDIATE *or* FLOWERY STYLE.

This ſtyle admits of every kind of embelliſhment, ſuch as the beauty of figures, the ſplendor of metaphors, the luſtre of thoughts, the grace of digreſſion, and the harmony of numbers and cadence. Quintilian compares it to a beautiful river, whoſe water is pure and clear, which flows on gently, and is ſhaded with the verdant foliage of its neighbouring groves. The Viſion of Mirzah, by Mr. Addiſon, is a fine example of the middle or flowery ſtyle.

III. *The* Sublime Style.

This ſtyle ſhould be great, rich, elevated, and noble. It employs whatever is moſt grand and lofty, capable of the greateſt force, or power of moving the affections. And this is effected by noble thoughts, rich expreſſions, bold figures, and lively paſſions. It is therefore uſed in tragedy, epic poetry, and ſuch like compoſitions. The inſpired writings abound with the fineſt inſtances of the true ſublime.

Section IV.

PASTORAL POETRY.

Pastoral may be defined an imitation of rural life, repreſented with every poſſible attraction. Paſtorals are called Eclogues, ſignifying a collection of choſen pieces, or ſmall poems on paſtoral life: they are alſo called Idylliums, which ſignifies a ſmall image or piece of painting in miniature, in the ſoft and pleaſing ſtyle of compoſition. Some authors make a difference between the two latter, but the diſtinction is too frivolous to find a place in a work of this nature.

The beauty of paſtoral writings is therefore by exhibiting the beſt ſide only of a ſhepherd's life, and in concealing its miſeries. Shepherds ſhould not only be introduced as diſcourſing together in a natu-

a natural way, but regard muſt be paid to the ſubject, that it contains ſome particular beauty in itſelf, and that it be different in every eclogue. — Beſides, in each of them, a deſigned ſcene or proſpect is to be preſented to our view, which ſhould likewiſe have its variety; and this variety is obtained by frequent compariſons; by apoſtrophies to things inanimate; by beautiful digreſſions; and by elegant and ſtriking turns on the words, which may render ſuch tranſitions agreeable, new and pleaſing.

Theocritus, as I have already ſaid, was the father and inventor of this ſpecies of poetry, I ſhall here cite his third Idyllium, as tranſlated by Mr. Fawkes.

AMARYLLIS.

To Amaryllis, lovely nymph, I ſpeed,
Meanwhile my goats upon the mountains feed,
O Tityrus, tend them with religious care,
Lead them to cryſtal ſprings, and paſtures fair,
And of the ridglings' butting horns beware.
Sweet Amaryllis, have you then forgot,
Our ſecret pleaſures in the conſcious grot?
Where in my folding arms you lay reclin'd;
Bleſt was the ſhepherd, for the nymph was kind.
I whom you call'd *your dear, your love*, ſo late,
Say, am I now the object of your hate?
Say, is my form diſpleaſing to your ſight?
This cruel love will ſurely kill me quite.
Lo! ten large apples, tempting to the view,
Pluck'd from your fav'rite tree, where late they grew.
Accept this boon, 'tis all my preſent ſtore;
To-morrow will produce as many more.
Mean-while, theſe heart-conſuming pains remove,
And give me gentle pity for my love.

Oh was I made, by ſome transforming power,
A bee, to buz in your ſequeſter'd bower!
To pierce your ivy ſhade with murm'ring ſound,
And to light leaves that compaſs you around.
I know thee, Love, and to my ſorrow find,
A god thou art, but of the ſavage kind;
A lioneſs ſure ſuckled the fell child,
And with his brothers nurſt him in the wild,
On me his ſcorching flames inceſſant prey,
Glow in my bones. and melt my ſoul away.
Ah, nymph, whoſe eyes deſtructive glances dart,
Fair is your face, but flinty is your heart:
With kiſſes kind this rage of love appeaſe;
For me, fond ſwain, e'en empty kiſſes pleaſe.
Your ſcorn diſtracts me, and will make me tear
The flow'ry crown I wove for you to wear,
Where roſes mingle with the ivy-wreath,
And fragrant herbs ambroſial odours breathe.
Ah me! what pangs I feel, and yet the fair
Nor ſees my ſorrows, nor will hear my prayer.
I'll doff my garments, ſince I needs muſt die,
And from yon rock, that points its ſummit high, }
Where patient *Alpis* ſnares the finny fry,
I'll leap, and tho' perchance I riſe again,
You'll laugh to ſee me plunging in the main.
By a prophetic poppy-leaf I found
Your chang'd affection, for it gave no ſound,
Tho' in my hand ſtruck hollow as it lay,
But quickly wither'd like your love away.
An old witch brought ſad tidings to my ears,
She who tells fortunes with the ſieve and ſheers;
For leaſing barley in the fields of late,
She told me, I ſhould love, and you ſhould hate!
For you, my care a milk-white goat ſupply'd,
Two wanton kids ran friſking at her ſide;
Which oft the nut-brown maid, Erithacis,
Has begg'd, and paid before-hand with a kiſs;
And ſince you thus my ardent paſſion ſlight,
Her's they ſhall be, before to-morrow night.
My right eye itches; may it lucky prove,
Perhaps I ſoon ſhall ſee the nymph I love;

Beneath

Beneath yon pine I'll ſing diſtinct and clear,
Perhaps the fair my tender notes may hear;
Perhaps may pity my melodious moan;
She is not metamorphos'd into ſtone.

Hippomenes, provok'd by noble ſtrife,
To win a miſtreſs, or to loſe his life,
Threw golden fruit in Atalanta's way,
The bright temptation caus'd the nymph to ſtay;
She look'd, ſhe languiſh'd, all her ſoul took fire,
She plung'd into the gulph of deep deſire.

To Pyle, from Othry's ſage Melampus came,
He drove the lowing herd, yet won the dame;
Fair Pero bleſt his brother Bias' arms,
And in a virtuous race diffus'd unfading charms.

Adonis fed his cattle on the plain,
And ſea-born Venus lov'd the rural ſwain;
She mourn'd him wounded in the fatal chace,
Nor dead, diſmiſs'd him from her warm embrace.
Tho' young Endymion was by Cynthia bleſt,
I envy nothing but his laſting reſt.
Jaſion ſlumb'ring on the Cretan plain,
Ceres once ſaw, and bleſt the happy ſwain,
With pleaſures too divine for ears profane.

My head grows giddy, love affects me ſore;
Yet you regard not; ſo I'll ſing no more.—
Here will I put a period to my care—
Adieu, falſe nymph; adieu, ungrateful fair:
My corſe will give the wolves a rich repaſt,
As ſweet to them, as honey to your taſte.

The Tenth ECLOGUE *of* VIRGIL.

Repreſents his friend Gallus under the character of a ſhepherd, complaining of the cruel and hard-hearted Lycoris. Gallus in the height of his melancholy,

lancholy, from a diſappointment in love, is ſuppoſed to have retired into the ſolitude of Arcadia, where the immortal bard repreſents him in a languiſhing condition, with all the rural deities about him, pitying his hard fate, and condoling his great misfortunes.

Thy ſacred ſuccour Arethuſa, bring,
To crown my labour ; 'tis the laſt I ſing.
Which proud Lycoris may with pity view;
The muſe is mournful, tho' the numbers few.
Refuſe me not a verſe, to grief and Gallus due.
So may thy ſilver ſtreams beneath the tide,
Unmix'd with briny ſeas, ſecurely glide.
Sing then, my Gallus, and his hopeleſs vows ;
Sing, while my cattle crop the tender browze.
The vocal grove ſhall anſwer to the ſound,
And echo, from the vales, the tuneful voice rebound.
What lawns or woods withheld you from his aid,
Ye nymphs, when Gallus was to love betray'd ;
To love unpity'd by the cruel maid ?
Not ſteepy Pindus could retard your courſe,
Nor cleft Parnaſſus nor th'Aonian ſource :
Nothing that owns the muſes could ſuſpend
Your aid to Gallus, Gallus is their friend.
For him the lofty laurel ſtands in tears,
And hung with humid pearls the lowly ſhrub appears.
Menalian pines the godlike ſwain bemoan ;
When ſpread beneath a rock he ſigh'd alone,
And cold Lycæus wept from every dropping ſtone.
The ſheep ſurround their ſhepherd, as he lies :
Bluſh not, ſweet poet, nor the name deſpiſe :
Along the ſtreams his flock Adonis fed,
And yet the Queen of Beauty bleſt his bed.
The ſwains and tardy neat-herds came, and laſt
Menalcas, wet with beating winter blaſt.
Wond'ring, they aſk'd from whence aroſe thy flame ;
Yet, more amaz'd, thy own Apollo came.
Fluſh'd were his cheeks, and glowing were his eyes ;
Is ſhe thy care, is ſhe thy care, he cries ?

Thy

Thy false Lycoris flies thy love and thee;
And for thy rival tempts the raging sea,
The forms of horrid war, and heav'n's inclemency.
Sylvanus came: his brows a country crown
Of fennel, and of nodding lilies, drown.
Great Pan arriv'd; and we beheld him too,
His cheeks and temples of vermilion hue.
Why, Gallus, this immod'rate grief, he cry'd;
Think'st thou that love with tears is satisfy'd?
The meads are sooner drunk with morning dews;
The bees with flow'ry shrubs, the goats with browze.
Unmov'd, and with dejected eyes, he mourn'd;
He paus'd, and then these broken words return'd.
'Tis past; and pity gives me no relief;
But you, Arcadian swains, shall sing my grief:
And on your hills, my last complaints renew;
So sad a song is only worthy you.
How light would lie the turf upon my breast,
If you my sufferings in your songs exprest?
Ah! that your birth and bus'ness had been mine,
To penn the sheep, and press the swelling vine!
Had Phyllis or Amyntas caus'd my pain,
Or any nymph or shepherd on the plain;
Tho' Phyllis brown, tho' black Amyntas were,
Are violets not sweet, because not fair?
Beneath the sallows, and the shady vine,
My loves had mix'd their pliant limbs with mine;
Phyllis with myrtle wreaths had crown'd my hair,
And soft Amyntas sung away my care.
Come, see what pleasures in our plains abound:
The woods, the fountains, and the flow'ry ground:
As you are beauteous, were ye half so true,
Here could I live, and love, and die with only you.
Now I to fighting fields am sent afar,
And strive in winter camps with toils of war;
While you, (alas, that I should find it so!)
To shun my sight, your native soil forego,
And climb the frozen Alps, and tread th' eternal snow.
Ye frosts and snows, her tender body spare,
Those are not limbs for isicles to tear.

For me, the wilds and desarts are my choice;
The muses, once my care; my once harmonious
voice.
There will I sing, forsaken and alone,
The rocks and hollow caves shall echo to my moan.
Then on Arcadian mountains shall I chase
(Mix with the woodland nymphs) the savage race.
Nor cold shall hinder me, with horns and hounds,
To tread the thickets, or to leap the mounds.
And now, methinks, o'er steepy rocks I go;
And rush thro' sounding woods, and bend the Parthian bow;
As if with sport my sufferings I could ease,
Or by my pains the God of Love appease.
My frenzy changes, I delight no more
On mountain-tops to chace the tusky boar;
No game but hopeless love, my thoughts pursue;
Once more, ye nymphs, and songs, and sounding
woods, adieu.
Love alters not for us, his hard decrees,
Not tho' beneath the Thracian clime we freeze;
Or Italy's indulgent heav'n forego;
And in mid-winter tread Sithonian snow.
Or when the barks of elms are scorch'd, we keep,
On Meroe's burning plains the Lybian sheep.
In hell, and earth, and seas, and heav'n above,
Love conquers all, and we must yield to love.
My Muses, here your sacred raptures end;
The verse was what I ow'd my suffering friend.
This while I sung, my sorrows I deceiv'd,
And bending osiers into baskets weav'd.
The song, because inspir'd by you, shall shine;
And Gallus will approve, because 'tis mine.
Gallus, for whom my holy flames renew,
Each hour, and ev'ry moment rise in view:
As alders, in the spring, their boles extend,
And heave so fiercely, that the bark they rend.
Now let us rise, for hoarseness oft invades
The singer's voice, who sings beneath the shades;

From

From juniper, unwholſome dews diſtil,
That blaſt the ſooty corn; the with'ring herbage kill.
Away, my goats, away: for you have browz'd your fill.

Madame Deſhoulieres is conſidered as one of the firſt writers in this ſpecies of poetry, for which reaſon I here give my female ſtudent the following Lines to

IRIS.

Errez, mes chers moutons, errez à l'avanture:
J'ai perdu mon berger, ma houlette, mon chien.
S'il plait au Dieux je n'aimerai plus rien
Que ſoit ſujet aux loix de la nature.

Mon cœur toujours briſé par des cruels ennuis,
Ne cherche plus que la retraite.
Paiſſez, mes chers moutons, ſans chien et ſans houlette;
Je ne puis vous garder, dans l'état òu je ſuis.

Partez, laiſſez-moi ſeule innocens animaux,
Mêler encore mes pleurs à l'onde fugitive;
Non, n'attendez plus rien de ma raiſon captive,
Elle ſuccombe enfin ſous le poids de mes maux.

Ne vous repoſez plus ſur l'amitié ſincére,
Qu'ont toujours eu pour moi les bergers d'alentour,
Je n'éprouve que trop qu'ils ont perdu le jour,
Qu'il en eſt peu d'un pareil caractére.

J'entends vos bêlemens, ils ne ſont que trop doux!
Que je vous plains, que je vous aime!
Mais quand je ne puis rien dans mes maux pour moi-même,
Helas! que pourrai-je pour vous!
Puiſſiez vous, chers moutons, dans de gras pâturages
Vivre dans une heureuſe oiſiveté,
Vous garantir des maux, des loups, et des orages!

Ainsi l'aimable Iris sur les bords d'un ruisseau,
Livrée à sa douleur mortelle,
Eloignoit à regret pour jamais d'auprès d'elle
Son triste et fidéle troupeau.

Our pastoral writers are, Spencer, poet-laureate to Queen Elizabeth; Philips, and Pope who is ranked among the first class of English poets. His beautiful pastorals are entitled, Spring, Summer, Autumn, and Winter. As his Autumn is in part a fine imitation of Virgil's first and last pastoral, I shall here give it a place accordingly.

Beneath the shade a spreading beach displays,
Hylays and Ægon sung their rural lays;
This mourn'd a faithless, that an absent love,
And Delia's name and Doris fill'd the grove.
Ye Mantuan nymphs, your sacred succours bring;
Hylas and Ægon's rural lays I sing.

Thou, whom the Nine with Plautus' Wit inspire,
The art of Terence, and Menander's fire;
Whose sense instructs us, and whose humour charms,
Whose judgement sways us, and whose spirit warms!
Oh, skill'd in nature, see the hearts of swains,
Their artless passions, and their tender pains.

Now setting Phœbus shone serenely bright,
And fleecy clouds were streak'd with purple light;
When tuneful Hylas, with melodious moan,
Taught rocks to weep, and made the mountains groan.

Go, gentle gales, and bear my sighs away!
To Delia's ear the tender notes convey.
As some sad turtle his lost love deplores,
And with deep murmurs fills the distant shores;
Thus, far from Delia, to the winds I mourn,
Alike unheard, unpity'd, and forlorn.

Go,

Go, gentle gales, and bear my ſighs along!
For her, the feather'd quires neglect their ſong;
For her, the limes their pleaſing ſhades deny;
For her, the lilies hang their heads and die.
Ye flow'rs, that droop, forſaken by the ſpring,
Ye birds, that left by ſummer, ceaſe to ſing,
Ye trees, that fade when autumn heats remove,
Say, is not abſence death to thoſe who love?

Go, gentle gales, and bear my ſighs away!
Curs'd be the fields that cauſe my Delia's ſtay:
Fade every bloſſom, wither every tree,
Die every flower, and periſh all but ſhe.
What have I ſaid? where'er my Delia flies,
Let ſpring attend, and ſudden flow'rs ariſe;
Let opening roſes knotted oaks adorn,
And liquid amber drop from every thorn.

Go, gentle gales, and bear my ſighs along!
The birds ſhall ceaſe to tune their evening ſong,
The winds to breathe, the waving woods to move,
And ſtreams to murmur, 'ere I ceaſe to love.
Not bubbling fountains to the thirſty ſwain,
Not balmy ſleep to lab'rers faint with pain,
Not ſhow'rs to larks, or ſun-ſhine to the bee,
Are half ſo charming as thy ſight to me.

Go, gentle gales, and bear my ſighs away!
Come, Delia, come; ah, why this long delay?
Thro' rocks and caves the name of Delia ſounds;
Delia, each cave and echoing rock rebounds.
Ye pow'rs, what pleaſing frenzy rules my mind!
Do lovers dream, or is my Delia kind?

She comes, my Delia comes!—now ceaſe my lay,
And ceaſe ye gales, to bear my ſighs away!

Next Ægon ſang, while Windſor's groves admir'd:
Rehearſe, ye Muſes, what yourſelves inſpir'd.
Reſound, ye hills, reſound my mournful ſtrain!
Of perjur'd Doris, dying I complain;

Here, when the mountains leſs'ning as they riſe,
Loſe the low vales, and ſteal into the ſkies;
While lab'ring oxen, ſpent with toil and heat,
In their looſe traces from the field retreat;
While curling ſmoakes from village-tops are ſeen,
And the fleet ſhades glide o'er the duſky green.

Reſound, ye hills, reſound my mournful lay!
Beneath yon poplar oft we paſs'd the day:
Oft on the rind I carv'd her am'rous vows,
While ſhe with garland hung the bending boughs:
The garlands fade, the boughs are worn away;
So dies her love, and ſo my hopes decay.

Reſound, ye hills, reſound my mournful ſtrain!
Now bright Arcturus glads the teeming grain;
Now golden fruits in loaded branches ſhine,
And grateful cluſters ſwell with floods of wine;
Now bluſhing berries paint the yellow grove;
Juſt Gods! ſhall all things yield returns but love?"

Reſound, ye hills, reſound my mournful lay!
The ſhepherds cry, "Thy flocks are left a prey."—
Ah! what avails it me the flocks to keep,
Who loſt my heart, while I preſerv'd my ſheep?
Pan came, and aſk'd, what magic cauſ'd my ſmart,
Or what ill eyes malignant glances dart?
What eyes but hers, alas! have pow'r to move?
And is there magic but what dwells in love?

Reſound, ye hills, reſound my mournful ſtrains!
I'll fly from ſhepherds, flocks, and flow'ry plains.
From ſhepherds, flocks, and plains, I may remove,
Forſake mankind, and all the world—but love!
I know thee, Love! wild as the raging main,
More fell than tygers on the Lybian plain:
Thou wert from Ætna's burning entrails torn,
Got by fierce whirlwinds, and in thunder born.

Reſound, ye hills, reſound my mournful lay!
Farewel, ye woods! adieu, the light of day!
One leap from yonder cliff ſhall end my pains.
No more, ye hills, no more reſound my ſtrains!

Thus

Thus ſung the ſhepherds, 'till th' approach of
night,
The ſkies yet bluſhing with departing light,
When falling dews with ſpangles deck'd the glade,
And the low ſun had lengthen'd ev'ry ſhade.

SECTION V.

ELEGIAC POETRY.

ELEGY in its firſt inſtitution, was conſecrated to the Muſe of Grief; it therefore expreſſed no other ſentiments, it breathed no other accent but thoſe of ſorrow and lamentation. By degrees, however, elegy became employed upon all kinds of ſubjects, gay or ſad, and particularly to the tender paſſions.

The thoughts of Elegy ſhould be natural, and free from all affectations of wit. Its ſentiments, paſſionate and delicate; its expreſſions natural, eaſy, and polite. Elegy ſhould flow on in one current, ſmooth, humble, and unaffected: and yet ſhe is not to be abject in her humility, but becoming, elegant and attractive.

The Love Elegies of Hammond, are deemed models in this ſpecies of poetry. For as Lord Cheſterfield juſtly remarks, he ſat down to write what he thought, not to think what he ſhould write. The following one is eſteemed his *chef-d'œuvre.*

He who could firſt two gentle hearts unbind,
And rob a lover of his weeping fair,
Hard was the man; but harder in my mind,
The lover ſtill, who dy'd not of deſpair.

With mean diſguiſe let others nature hide,
And mimic virtue with the paint of art;
I ſcorn the cheat of reaſon's fooliſh pride,
And boaſt the graceful weakneſs of my heart.

The more I think, the more I feel my pain,
And learn the more each heavenly charm to prize,
While fools, too light for paſſion, ſafe remain,
And dull ſenſation keeps the ſtupid wiſe.

Sad is my day, and ſad the ling'ring night,
When wrapt in ſilent grief I weep alone;
Delia is loſt, and all my paſt delight,
Is now the ſource of unavailing moan.

Where is the wit that heighten'd beauty's charms!
Where is the face that fed my longing eyes?
Where is the ſhape that might have bleſt my arms?
Where all thoſe hopes relentleſs fate denies?

When ſpent with endleſs grief I die at laſt,
Delia may come, and ſee my poor remains:—
Oh Delia, after ſuch an abſence paſt,
Canſt thou ſtill love, and yet forget my pains?

Wilt thou in tears thy lover's corſe attend?
With eyes averted light the ſolemn pyre,
'Till all around the doleful flames aſcend,
Then, ſlowly ſinking by degrees expire?

To ſoothe the hov'ring ſoul be thine the care,
With plaintive cries to lead the mournful band,
In ſable weeds the golden vaſe to bear,
And cull my aſhes with thy trembling hand.

Panchaia's

Panchaia's odours be their coſtly feaſt,
And all the pride of Aſia's fragrant year;
Give them the treaſures of the fartheſt eaſt,
And what is ſtill more precious, give a tear.

Dying for thee, there is in death a pride;
Let all the world thy hopeleſs lover know;
No ſilent urn the noble paſſion hide,
But deeply graven thus my ſuff'rings ſhow:

Here lies a youth, borne down with love and care:
He could not long in Delia's loſs abide;
Joy left his boſom with the parting fair,
And, when he durſt no longer hope, he dy'd.

A fine example of the *mournful* Elegy, is that of Mr. Pope's on an unfortunate young lady.

What beck'ning ghoſt along the moon-light ſhade
Invites my ſtep, and points to yonder glade?
'Tis ſhe! — but why that bleeding boſom gor'd?
Why dimly gleams the viſionary ſword?
Oh, ever beauteous, ever friendly! tell,
Is it, in heav'n, a crime to love too well?
To bear too tender, or too firm a heart,
To act a lover's, or a Roman's part?
Is there no bright reverſion in the ſky,
For thoſe who greatly think, or bravely die!

Why bade ye elſe, ye pow'rs! her ſoul aſpire
Above the vulgar flight of low deſire?
Ambition firſt ſprang from your bleſt abodes,
The glorious fault of angels and of gods:
Thence to their images on earth it flows,
And in the breaſts of kings and heroes glows!
Moſt ſouls, 'tis true, but peep out once an age,
Dull, ſullen pris'ners in the body's cage:
Dim lights of life, that burn a length of years,
Uſeleſs, unſeen, as lamps in ſepulchres;

Like

Like eaſtern kings, a lazy ſtate they keep,
And cloſe confin'd in their own palace ſleep.

From theſe perhaps, (ere nature bade her die)
Fate ſnatch'd her early to the pitying ſky.
As into air the purer ſpirits flow,
And ſep'rate from their kindred dregs below;
So flew the ſoul to its congenial place,
Nor left one virtue to redeem her race.

But thou, falſe guardian of a charge too good,
Thou mean deſerter of thy brother's blood!
See on theſe ruby lips the trembling breath,
Theſe cheeks, now fading at the blaſt of death;
Cold is that breaſt which warm'd the world before,
And thoſe love-darting eyes muſt roll no more.
Thus, if eternal juſtice rules the ball,
Thus ſhall your wives, and thus your children fall:
On all the line a ſudden vengeance waits,
And frequent herſes ſhall beſiege your gates.
There paſſengers ſhall ſtand, and pointing ſay,
(While the long funerals blacken all the way)
Lo, theſe were they whoſe ſouls the furies ſteel'd,
And curs'd with hearts unknowing how to yield.
Thus unlamented paſs the proud away;
The gaze of fools, and pageants of a day!
So periſh all, whoſe breaſt ne'er learnt to glow
For others good, or melt at others woe.

What can atone, (oh ever injur'd ſhade!)
Thy fate unpity'd, and thy rites unpaid!
No friend's complaint, no kind domeſtic tear
Pleas'd thy pale ghoſt, or grac'd thy mournful bier;
By foreign hands thy dying eyes were clos'd,
By foreign hands thy decent limbs compos'd;
By foreign hands thy humble grave adorn'd,
By ſtrangers honour'd, and by ſtrangers mourn'd!
What tho' no friends in ſable weeds appear,
Grieve for an hour, perhaps, then mourn a year.
And bear about the mockery of woe,
To midnight dances, and the public ſhow.
What tho' no ſacred earth allow thee room,
Nor hallow'd dirge be mutter'd o'er thy tomb;

Yet

Yet ſhall thy grave with riſing flow'rs be dreſt,
And the green turf lie gently on thy breaſt:
There ſhall the morn her earlieſt tears beſtow,
There the firſt roſes of the year ſhall blow;
While angels with their ſilver wings o'erſhade
The ground, now ſacred by thy reliques made.

So peaceful reſts, without a ſtone, a name,
What once had beauty, titles, wealth, and fame:
How lov'd, how honour'd once, avails thee not,
To whom related, or by whom forgot?
A heap of duſt alone remains of thee,
'Tis all thou art, and all the proud ſhall be.

Mr. Wharton's Elegy on the pleaſures of Melancholy; Lord Lyttelton's Monody to the memory of his lady; Shaw's Monody; and Gray's celebrated Elegy in a country church-yard, are replete with poetic beauties, and will convey a juſt idea of elegiac compoſition.

SECTION VI.

SATIRE.

THE SATIRE of the Greeks differed eſſentially from that of the Romans; the former was a middle ſort of entertainment, between tragedy and comedy, and was characteriſed by its reſpective performers; we have nothing of this kind of drama left but the Cyclops of Euripides; the latter made its appearance upon the ſtage ſometimes before, and ſometimes after the principal piece, and ſometimes in the middle of the repreſentation; whence

whence it was called prelude, epilogue, or interlude; and theſe were the two firſt forms of ſatire, at the time of Livius Andronicus, who firſt exhibited a regular play before that celebrated people. The laſt reform in ſatire was ſuch as we read in HORACE, PERSEUS, and JUVENAL, which is agreeably to the writers of our own times. They were ſo called, as being a confuſed maſs of invectives againſt mankind, with their hopes, fears, reſentments, and criminal pleaſures.

The Duke of Wharton *is thus portrayed by Mr.* Pope.

Wharton, the ſcorn and wonder of our days,
Whoſe ruling paſſion was the luſt of praiſe:
Born with whate'er could win it from the wiſe,
Women and fools muſt like him, or he dies;
Tho' wond'ring ſenates hung on all he ſpoke,
The club muſt hail him maſter of the joke.
Shall parts ſo various aim at nothing new?
He'll ſhine a Tully, and a Wilmot too.

* * * *

Thus with each gift of nature and of art,
And wanting nothing but an honeſt heart;
Grown all to all, from no one vice exempt,
And moſt contemptible to ſhun contempt;
His paſſion ſtill to covet gen'ral praiſe,
His life to forfeit in a thouſand ways;
A conſtant bounty which no friend has made,
An angel-tongue, which no man can perſuade;
A fool, with more of wit than half mankind,
Too raſh for thought, for action too refin'd;
A tyrant to the wife his heart approves,
A rebel to the very King he loves;

He

He dies, ſad outcaſt of each church and ſtate,
And, harder ſtill! flagitious, yet not great.
Aſk you why Wharton broke thro' ev'ry rule?
'Twas all for fear the knaves ſhould call him fool.

The portrait of the Duke of Buckingham, *by Mr.* Dryden.

In the firſt rank of theſe did Zimri ſtand.
A man ſo various, that he ſeem'd to be
Not one, but all mankind's epitome.
Stiff in opinions, always in the wrong;
Was ev'ry thing by ſtarts, and nothing long;
But in the courſe of one revolving moon,
Was chymiſt, fidler, ſtateſman, and buffoon:
Then all for women, painting, rhyming, drinking,
Beſides ten thouſand freaks that dy'd in thinking.
Bleſt madman! who could ev'ry hour employ,
With ſomething new to wiſh or to enjoy.
Railing and praiſing were his uſual themes;
And both (to ſhew his judgment) in extremes;
So over violent or over civil,
That every man with him was God or devil.
In ſquand'ring wealth was his peculiar art;
Nothing went unrewarded but deſert:
Beggar'd by fools, whom ſtill he found too late,
He had his jeſt, and they had his eſtate.
He laugh'd himſelf from court; then ſought relief,
In forming parties, but could ne'er be chief.

Dr. Young's Love of Fame; Dr. Johnſon's London; Swift's Verſes on his own Death; Hudibras; Pope's Satires, Philips's ſplendid Shilling, and Churchill's works, will illuſtrate every branch of this ſpecies of writing: Nor muſt I forget the great Boileau among the French, who was the greateſt ſatiriſt of his age.

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SECTION VII.

LYRIC POETRY.

LYRIC POETRY was originally employed in celebrating the praiſes of gods and heroes; and in proceſs of time was introduced into feaſts and public diverſions. The characteriſtic of this kind of poetry is the ſweetneſs and variety of the verſe, the delicacy of the words and thoughts, the harmony of its numbers, and the deſcription of things moſt pleaſing in their reſpective natures. It is therefore the boldeſt of all other kinds, full of rapture, and expreſſed in elevated language. Examples have been already adduced under the ſketches I have given of Pindar, Anacreon, Horace, and other celebrated lyriſts. I ſhall, however, cite a few others under its proper head.

The following poem from HORACE, is of a ſingular beauty, whether we admire its great and noble images, ſublime expreſſions, or the boldneſs of the deſign and execution.

HYMN TO JOVE.

What man, what hero, on the tuneful lyre,
Or ſharp-ton'd flute, will Clio chuſe to raiſe
Deathleſs to fame? What god? whoſe hallow'd name
The ſportive image of the voice

Shall

Shall in the ſhades of Helicon repeat,
On Pindus, or on Hæmus, ever cool,
From whence the foreſts in confuſion roſe,
 To follow Orpheus and his ſong:
He, by his mother's art, with ſoft delay
Could ſtop the river's lapſe, or check
The winged winds; with ſtrings of concord ſweet,
 Powerful the liſtening oaks to lead.
Claims not th'eternal fire his wonted praiſe?
Awful who reigns o'er gods and men ſupreme,
Who ſea and earth—this univerſal globe
 With grateful change of ſeaſon guides;
From whom no being of ſuperior power,
Nothing of equal, ſecond glory ſprings,
Yet firſt of all his progeny divine
 Immortal honours Pallas claims:
God of the vine, in deeds and valour bold,
Fair virgin-hauntreſs of the ſavage race,
And Phœbus, dreadful with unerring dart,
 Nor will I not your praiſe proclaim,
Alcides' labours, and fair Leda's twins,
Fam'd for the rapid race, for wreſtling fam'd,
Shall grace my ſong; ſoon as whoſe ſtar benign
 Thro' the fierce tempeſt ſhines ſerene,
Swift from the rocks down foams the broken ſurge,
Calm are the winds the driving clouds diſperſe,
And all the threat'ning waves, ſo will the gods,
 Smooth ſink upon the peaceful deep.
Here ſtops the ſong, doubtful whom next to praiſe,
Or Romulus, or Numa's peaceful reign,
The haughty enſigns of a Tarquin's throne,
 Or Cato, glorious in his fall.
Grateful in higher tone, the muſe ſhall ſing
The fate of Regulus, the Scaurian race,
And Paulus, 'mid the waſte of Cannæ's field,
 How greatly prodigal of life!
Form'd by the hand of penury ſevere,
In dwellings ſuited to their ſmall domain,
Fabricius, Curius, and Camillus roſe;
 To deeds of martial glory roſe.
Marcellus, like a youthful tree, of growth
Inſenſible, high ſhoots his ſpreading fame,

And

And like the moon, the feeble fires among,
Conſpicuous ſhines the Julian ſtar.
Saturnian Jove, parent and guardian god
Of human race, to thee the fates deſign,
The care of Cæſar's reign; to thine alone
Inferior let his empire riſe;
Whether the Parthian's formidable powers,
Or fartheſt India's oriental ſons,
With ſuppliant pride beneath his triumph fall
Wide o'er a willing world ſhall he
Contented reign, and to thy throne ſhall bend
Submiſſive. Thou in thy tremendous car
Shalt ſhake Olymphus' head, and at our groves
Polluted, hurl thy dreadful bolts.

ODE ON CONSTANCY.

By Mr. MASON.

Whence does this ſudden luſtre riſe,
That gilds the grove? Not like the noon-tide beam
Which ſparkling dances on the trembling ſtream,
Nor the blue lightening's flaſh ſwift-ſhooting thro' the ſkies.
But ſuch a ſolemn ſteady light,
As o'er the cloudleſs azure ſteals,
When Cynthia riding on the brow of night,
Stops in their mid career her ſilver wheels.

Whence can it riſe, but from the ſober pow'r
Of conſtancy! She, heaven-born queen
Deſcends, and in this * woodbine-veſted bow'r
Fixes her ſtedfaſt reign:
Seadfaſt as when her high command
Gives to the ſtarry band
Their radiant ſtations in heav'n's ample plain.
Stedfaſt, as when around this nether ſphere,
She winds the purple year.

Tells

* In which Ethelwold and Elfrida had exchanged profeſſions of their mutual fidelity.

Tells what time the ſnow drop cold
It's maiden whiteneſs may unfold,
When the golden harveſt bend
Then bids pale winter wake to pour
The pearly hail's tranſlucent ſhow'r,
When the ruddy fruits deſcend,
To caſt his ſilv'ry mantle o'er the woods,
And bind in cryſtal chains the ſlumb'ring floods.

The ſoul, which ſhe aſpires, has pow'r to climb
To all the heights ſublime
Of virtue's tow'ring hill.
That hill, at whoſe low foot weak-warb'ling ſtrays
The ſcanty ſtream of human praiſe,
A ſhallow trickling rill.
While on the ſummits hov'ring angels ſhed,
From their bleſt pinions, the nectarious dews
Of rich immortal fame: from theſe the muſe
Oft ſteals ſome precious drops, and blends with art
With thoſe the lower ſtreams impart,
Then ſhow'rs it all on ſome high favour'd head.
But thou, ELFRIDA, claim'ſt the genuine dew;
Thy worth demands it all,
Pure and unmixt on thee the ſacred drops ſhall fall.

ODE ON LYRIC POETRY.

By Dr. AKENSIDE.

Once more I join the Theſpian quire,
And taſte th' inſpiring fount again:
O parent of the Grecian lyre,
Admit me to thy ſacred ſtrain —
And lo! with eaſe my ſtep invades
The pathleſs vale and opening ſhades,
'Till now I ſpy her verdant ſeat;
And now at large I drink the ſound,
While theſe her offspring, liſt'ning round,
By turns her melody repeat.

I ſee

I see ANACREON ſmile and ſing,
His ſilver treſſes breath perfume;
His cheek diſplays a ſecond ſpring
Of roſes, taught by wine to bloom.
Away, deceitful cares, away!
And let me liſten to his lay,
While flow'ry dreams my ſoul employ;
While turtle-wing'd the laughing hours,
Lead hand in hand the feſtal pow'rs,
Lead youth and love, and harmleſs joy.

Broke from the fetters of his native land,
Devoting ſhame and vengeance to her lords,
With louder impulſe, and a threat'ning hand,
The *LESBIAN PATRIOT ſmiles the ſounding chords:
Ye wretches, ye perfidious train,
Ye curſt of gods and free-born men,
Ye murd'rers of the laws,
Tho' now you glory in your luſt,
Tho' now you tread the feeble neck in duſt,
Yet time and righteous Jove will judge your dreadful cauſe.

But lo, to SAPPHO's mournful airs
Deſcends the radiant queen of love;
She ſmiles, and aſks what fonder cares
Her ſuppliant's plaintive meaſures move
Why is my faithful maid diſtreſt?
Who, Sappho, wounds thy tender breaſt?
Say, flies he?—Soon he ſhall purſue:
Shuns he thy gifts!—he too ſhall give:
Slights he thy ſorrows?—He ſhall grieve,
And bend him to thy haughty vow.

But, O MELPOMENE, for whom
Awakes thy golden ſhell again?
What mortal breath ſhall e'er preſume
To echo that unbounded ſtrain?
Majeſtic in the frown of years,
Behold the MAN † of THEBES appears:

For

* Alcæus of Mitylene.

† Pindar.

For ſome there are, whoſe mighty frame
The hand of Jove at birth indow'd
With hopes that mock the gazing crowd;
As eagles drink the noontide flame,
While the dim raven beats his weary wings,
And clamours far below. — Propitious muſe,
While I ſo late unlock thy hallow'd ſprings,
And breath whate'er thy ancient airs infuſe,
To poliſh Albion's warlike ear
This long loſt melody to hear,
Thy ſweeteſt arts employ;
As when the winds from ſhore to ſhore,
Thro' GREECE thy lyre's perſuaſive language bore,
Till towns, and iſles, and ſeas return'd the vocal joy.
But oft amid the Grecian throng,
The looſe-rob'd forms of wild deſire
With lawleſs notes intun'd thy ſong
To ſhameful ſteps diſſolv'd thy quire.
O fair, O chaſte, be ſtill with me,
From ſuch profaner diſcord free;
While I frequent thy tuneful ſhade,
No frantic ſhouts of Thracian dames.
No ſatyrs fierce with ſavage flames
Thy pleaſing accents ſhall invade.
Queen of the lyre, in thy retreat,
The faireſt flow'rs of Pindus glow;
The vine aſpires to crown thy ſeat,
And myrtles round thy laurel grow.
Thy ſtrings attune their varied ſtrain,
To every pleaſure, ev'ry pain,
Which mortal tribes were born to prove,
And ſtrait our paſſions riſe or fall,
As at the winds imperious call,
The ocean ſwells, the billows move.
When midnight liſtens o'er the ſlumb'ring earth,
Let me, O muſe, thy ſolemn whiſpers hear:
When morning ſends her fragrant breezes forth,
With airy murmurs touch my opening ear.
And ever watchful at thy ſide,
Let wiſdom's awful ſuffrage guide
The tenor of thy lay:
To her, of old by Jove was giv'n
To judge the various deeds of earth and heav'n;

'Twas

'Twas thine by gentle arts to win us to her ſway.
Oft as from ſtricter hours reſign'd,
I quit the maze where ſcience toils,
Do thou refreſh my yielding mind,
With all thy gay, deluſive ſpoils.
But, O indulgent, come not nigh
The buſy ſteps, the jealous eye
Of gainful care, and wealthy age
Who barren ſouls thy joys diſdain,
And hold as foes to reaſon's reign,
Whome'er thy lively haunts engage.
With me, when mirth's conſenting band,
Around fair friendſhip's genial board,
Invite the heart-awakening hand,
With me ſalute the *teian* chord.
Or if invok'd at ſofter hours,
O ſeek with me the happy bow'rs,
That hear DIONE's gentle tongue;
To beauty link'd with virtue's train,
To love devoid of jealous pain,
There let the ſapphic lute be ſtrung.
But when from envy and from death to claim,
A hero bleeding for his native land;
Or when to nouriſh freedom's veſtal flame,
I hear my genius utter his command,
Nor Theban voice, nor Leſbian lyre
From thee, O muſe, do I require,
While my prophethic mind,
Conſcious of pow'rs ſhe never knew,
Aſtoniſh'd, graſps at things beyond her view,
Nor by another's fate hath felt her own confin'd.

The French Lyrics are Malherbe, Racan, and the celobrated Rouſſeau of Geneva. Other admirable productions of lyric poetry are Dryden's Ode on St. Cecilia's Day; Pope on the ſame ſubject; Mr. Wharton's Ode to Fancy; Collins's Ode on the Death of Thompſon; Mr. Gray's Ode to Muſic; and Mr. Maſon's Ode to Melancholy.

SECTION

SECTION VIII.

EPIC OR HEROIC POETRY.

An Epic or Heroic Poem is the beſt, and moſt perfect kind of poetry; it is the greateſt work which the genius of man is capable of performing, and here it is the utmoſt bounds are preſcribed to human compoſitions. The province of this verſe is the repreſenting, in a SUBLIME and flowing ſtile, ſome glorious and fortunate action, diſtinguiſhed by a variety of great events, to form the morals, and influence the mind to the love of heroic virtue.

The ſources of the ſublime are,

I. That it ſprings from the grandeur or loftineſs of the conception.—Take the following paſſage from Homer for an example, where the expreſſive ſilence of the heralds from Agamemnon to Achilles has a wonderful effect.

> Th' unwilling heralds at their lord's commands,
> Penſive they walk along the barren ſands;
> Arriv'd, the hero in his tent they find,
> With gloomy aſpect, on his arm reclin'd.
> At awful diſtance long they ſilent ſtand,
> Loath to advance, or ſpeak their hard command:
> Decent confuſion.

There is not perhaps any deſcription in Homer more ſublime than his Ægis or Shield of Jupiter:

O'er * her broad ſhoulders hangs his horrid ſhield,
Dire black, tremendous! round the margin roll'd
A fringe of ſerpents, hiſſing, guards of gold:
Here all the terrors of grim war appear,
Here rages force, here tremble flight and fear,
Here ſtorm'd contention, and here fury frown'd,
And the dire orb portentous Gorgon crown'd.

Milton has a ſublime paſſage upon the ſame ſubject.

Now wav'd their fiery ſwords, and in the air
Made horrid circles: two broad ſuns their ſhields
Blaz'd oppoſite; while expectation ſtood
In horror.

Milton repreſents, with great ſublimity, two armies fighting under a fiery vault of flaming arrows.

——————— Now ſtormy fury roſe,
And clamour, ſuch as heard in heav'n; 'till now
Was never; arms on armour claſhing, bray'd
Horrible diſcord, and the madding wheels
Of brazen chariots rag'd; dire was the noiſe
Of conflict! Over-head the diſmal hiſs
Of fiery darts in flaming vollies flew,
And flying vaulted either hoſt with fire:
So under fiery cope together ruſh'd
Both battles main, with ruinous aſſault,
And inextinguiſhable rage; all heav'n
Reſounded, and had earth been there, all earth
Had to her center ſhook.

II. The ſecond ſource of the ſublime is the ability of moving the paſſions. The ſublimeſt ſentiments, and the richeſt melody are in the following paſſage:

Now

* Minerva.

Now morn her rofy fteps in th' eaftern clime
Advancing, fow'd the earth with orient pearl,
When Adam wak'd; fo cuftom'd, for his fleep
Was airy—light, from pure digeftion bred,
And temperate vapours bland, which th' only found
Of leaves and fuming rills, Aurora's fan,
Lightly difpers'd, and the fhrill matin fong
Of birds on ev'ry bough; fo much the more
His wonder was to find unawaken'd Eve,
With treffes difcompos'd and glowing cheek,
As through unquiet reft: he, on his fide
Leaning half rais'd, with looks of cordial love
Hung over her enamour'd, and beheld
Beauty, which, whether waking or afleep,
Shot forth peculiar graces; then with voice
Mild as when Zephyrus on Flora breathes,
Her hand foft touching, whifper'd thus; awake,
My faireft, my efpous'd, my lateft found,
Heav'n's laft beft gift, my ever new delight,
Awake; the morning fhines, and the frefh field
Calls us; we love the prime, to mark how fpring
Our tender plants, how grows the citron grove,
What drops the myrrh, and what the balmy reed,
How nature paints her colours, how the bee
Sits on the bloom, extracting liquid fweet.

III. The third fource of the fublime is the proper arrangement of tropes and figures. Pope's Eloifa furnifhes us with a fine inftance of ftriking images.

But o'er the twilight groves and dufty caves,
Long-founding ifles, and intermingled graves,
Black melancholy fits, and round her throws
A death-like filence and a dead repofe!
Her gloomy prefence faddens all the fcene,
Shade ev'ry flow'r, and darkens ev'ry green,
Deepens the murmur of the falling floods,
And breathes a browner horror on the woods.

The image of oblivion is thus happily expreſſed:

———— A nodding dome
O'er-grown with moſs, is now all Virgil's tomb:
'Twas ſuch a ſcene as gave a kind relief
To memory, in ſweetly penſive grief:
Gloomy, unpleaſing images it wrought;
No muſing, ſoft complacency of thought:
For time had canker'd all, and worn away
Ev'n the laſt mournful traces of decay:
Oblivion, hateful goddeſs, ſat before,
And cover'd with her duſky wings the door.

A tempeſt from Homer:

———— He burſts upon them all:
Burſts as a wave that from a cloud impends,
And, ſwell'd with tempeſts, on the ſhip deſcends;
White, are the decks with foam; the winds aloud
Howl o'er the maſts, and ſing thro' ev'ry ſhrowd:
Pale, trembling, tir'd, the ſailors freeze with fears,
And inſtant death on ev'ry wave appears.

IV. The fourth ſource of the ſublime ſprings from ſplendid expreſſion. The following examples are the ſtrongeſt and boldeſt in our language.

Imparadis'd in one another's arms. MILTON.

The ſling and arrows of outrageous fortune, SHAKES.

———— And in his hand a reed
Stood waving, tipt with fire— MILTON.

Spangled with eyes. *Ibid.*

V. The

V. The fifth ſource of the ſublime is from magnificent compoſition.

Thompſon's Storm of Thunder and Lightning is truly great and magnificent.

'Tis liſtening fear, and dumb amazement all:
When to the ſtartled eye the ſudden glance
Appears far ſouth, eruptive thro' the cloud;
And following ſlower, in exploſion vaſt,
The thunder raiſes his tremendious voice:
At firſt, heard ſolemn o'er the verge of heav'n,
The tempeſt growls; but as it nearer comes,
And rolls it's awful burden on the wind,
The light'nings flaſh a larger curve, and more
The noiſe aſtounds; till over-head a ſheet
Of livid flame diſcloſes wide; then ſhuts,
And open wider; ſhuts and opens ſtill
Expanſive, wrapping æther in a blaze.
Follows the looſen'd aggravated roar,
Enlarging, deepening, mingling; peal on peal
Cruſh'd horrible, convulſing heav'n and earth.

Another fine example from Pope:

Come then, my friend! my genius, come along,
Oh maſter of the poet, and the ſong!
And while the muſe now ſtops, or now aſcends,
To man's low paſſions, or their glorious ends;
Teach me, like thee, in various nature wiſe,
To fall with dignity, with temper riſe;
Form'd by the converſe, happily to ſteer
From grave to gay, from lively to ſevere;
Correct with ſpirit, eloquent with eaſe,
Intent to reaſon, or polite to pleaſe.
Oh! while along the ſtream of time thy name
Expanded flies, and gathers all its fame,

 Say,

Say, ſhall my little bark attendant ſail,
Purſue the triumph, and partake the gale?
When ſtateſmen, heroes, kings, in duſt repoſe,
Whoſe ſons ſhall bluſh their fathers were thy foes,
Shall then this verſe to future age pretend,
Thou wert my guide, philoſopher, and friend?
That urg'd by thee, I tun'd the tuneful art
From ſounds to things, from fancy to the heart;
For wits falſe mirror, held up at nature's light,
Shew'd erring pride, whatever is, is right.
That reaſon, paſſion, anſwer one great aim;
That true ſelf-love and ſocial are the ſame;
That virtue only makes our bliſs below;
And all our knowledge is, ourſelves to know.

The Rainbow in Thompſon:

Mean time refracted from yon eaſtern cloud,
Beſtriding earth, the grand ethereal bow
Shoots up immenſe; and every hue unfolds,
In fair proportion running from the red,
To where the violet fades into the ſky.

His Deſcription of the Deluge:

Hence, in old duſky time, a deluge came:
When the deep-cleft diſparting orb, that arch'd
The central waters round, impetuous ruſh'd,
With univerſal burſt, into the gulph,
And o'er the high pil'd hills of fractur'd earth
Wide daſh'd the waves, in undulation vaſt;
Till, from the centre to the ſtreaming clouds
A ſhoreleſs ocean tumbled round the globe.

Symphony of the Spring:

————————Up-ſtarts the lark,
Shrill-voic'd, and loud, the meſſenger of morn;
Ere yet the ſhadows fly, he mounted ſings
Amid the dawning clouds, and from their haunts

Calls

Calls up the tuneful nations. Every copſe
Deep-tangled, tree irregnlar, and buſh
Bending with dewy moiſture, o'er the heads
Of the coy quiriſters that lodges within,
Are prodigal of harmony. The thruſh
And wood-lark, or the kind-contending throng
Superior heard, run through the ſweeteſt length
Of notes; when liſtening Philomela deſigns
To let them joy, and purpoſes, in thought
Elate, to make her night excel their day.
The black-bird whiſtles from the thorny brake!
The mellow bull-finch anſwers from the grove:
Nor are the linnets, o'er the flowering furze
Pour'd out profuſely, ſilent. Join'd to theſe
Innumerous ſongſters, in the freſh'ning ſhade
Of dew ſpring leaves, their modulations mix
Mellifluous. The Jay, the rook, the daw,
And each harſh pipe, diſcordant heard alone,
Aid the full concert: while the ſtock-dove breathes
A melancholy murmur thro' the whole.

Approach of Winter:

——————— Then is the time,
For thoſe whom wiſdom, and whom nature charm,
To ſteal themſelves from the degenerate crowd,
And ſoar above this little ſcene of things;
To tread low-thoughted vice beneath their feet;
To ſoothe the throbbing paſſions into peace
And woo lone quiet in her ſilent walks.

Winter Retreat:

——————— Be my retreat,
Between the groaning foreſt and the ſhore,
A rural, ſhelter'd, ſolitary, ſcene;
Where ruddy fire and beaming tapers join
To cheer the gloom. There ſtudious let me ſit,
And hold high converſe with the mighty dead;
Sages of ancient time, as gods rever'd,
As gods beneficent, who bleſt mankind
With arts, with arms, and humaniz'd a world.

A
PRAXIS
ON THE
ART OF POETRY.

Or, The RULES *illustrated by way of Interrogation.*

COMEDY.

I.

WHAT is the object of Comedy?

Aristotle makes RIDICULE the sole object of Comedy.

How does the learned critic Donatus define Comedy?

He defines it to be a FABLE, exhibiting the views and pursuits of persons in civil and private life;

life; but Camerarius defines comedy to be a dramatic poem of things, accidents and affections deduced from common life. Vossius says, that the end of comedy is to propose examples of private life, by which every one may correct his own manners and conduct.

II. What are Aristotle's divisions of Dramatic Poetry?

They are either in quantity or quality; the former consists of the *Diverbium* or proposition, and the Chorus; the latter treats of the fable, manners, sentiments, and diction, which are the immediate objects of the poet; decoration and music, which belong to the actors and musicians. But Scaliger blames this division, and makes the fable contain the whole.

III. What is the *subject* or *fable* of every drama?

The fable of every drama ought to be an entire action, which has a beginning, middle and end. The Ajax of Sophocles does not exhibit all the actions of that hero; on the contrary, it dwells upon one only,—his madness. Aristophanes's Nephelai is not the life of Socrates, he is only introduced to shew his skill in sophistry. The Amphytrio of Plautus does not include the amours of Jupiter; that of Alcmena only is brought upon the scene.

IV. What is the limitation respecting the time of an action?

Ariſtotle confines it within the limits of twelve hours; and the moſt perfect pieces are thoſe which require no longer time than the repreſentation.

V. How is this action to be conſidered reſpecting the unity of place?

It muſt be confined to one certain place, ſince no perſons can be in two places at one and the ſame time.

VI. What are epiſodes, and when introduced with propriety?

By epiſodes is underſtood the narration of thoſe things which are introduced contrary to expectation, yet are united with the principal object either by way of amplification or ornament. The proper place for ſuch digreſſions is ſeldom in the ſolution, where the mind is haſtening to the event, but in the connection, where matters are in a ſtate of confuſion and uncertainty.

VII. What is the plot of the play, and what the unraveling?

The plot is that part which reaches from the beginning, to the place where meaſure begins to change; and thoſe incidents which are foreign, and often part of thoſe which the poet draws from the ſubject, make the plot; all the reſt is called the *unraveling*: and this unravelling ought always to be taken from the ſubject. The plot is generally extended to the firſt four acts, and frequently takes in great part of the fifth. The unraveling

is

is all that which takes place fron the change to the end of the drama; consequently it begins as soon as the obstacles are removed. The plot continued to the last scene, has by much the finest effect.

VIII. What is a machine?

The assistance of some supernatural power. If a machine be used, it ought to arise from out of the action of the drama, to explain what is impossible for any one to know without the intervention of the Deity.

IX. What is the best method for unraveling the fable?

The best way is by a *peripetia*, which is the change of one fortune into another, either of bad into good, or *vice versa*. Nothing gives a more instantaneous pleasure than such transitions, because they are founded in nature. But every change is properly not a peripetia; unless it be a great and sudden transition naturally arising from the principal persons of the drama: consequently, the best peripetia is that which springs from the antecedent causes.

X. What is a remembrance?

A remembrance is a knowledge of one or more persons, after a long interval of time, and is either double or simple: double, as in the Œdipus of Sophocles, where Œdipus knows his mother, and is known by her: simple, as in the Odyssey, where

the nurſe knows Ulyſſes, but not Ulyſſes the nurſe. That remembrance is the beſt which has a peripetia, becauſe it excites the affections. They are agreeable in themſelves, becauſe they never fail to raiſe our admiration.

XI. What is to be tranſacted behind the ſcenes?

Whatever cannot with decency or decorum be tranſacted upon the ſtage, ought to be tranſacted behind the ſcene; which may be announced by ſome voice heard from behind the curtain. Glycerium, in the Andrea, is delivered behind the ſcenes, and is heard to call on Juno and Lucina. Deaths too horrible ought to be repreſented in the ſame manner, as Sophocles has done in his Oreſtes. The French have been accuſed of refining too much upon this rule: the Engliſh are blamed for tranſgreſſing it upon almoſt all occaſions.

XII. What is to be principally conſidered relative to the repreſentation of the *Manners?*

Four things are immediately eſſential in repreſenting the manners:

1. They muſt be good.

2. Agreeable.

3. They muſt have an uniformity.

4. They muſt partake of an equality.

Care muſt be taken that the manners of the characters introduced be not worſe than the ſubject of the drama neceſſarily requires. When ſuch perſon-

personages are brought upon the ſtage, the poet ought to make them ſpeak a language ſuitable to their reſpective characters; but care ſhould be taken that theſe bad examples be attended with ſuitable retributions.

To make the manners agreeable, every thing muſt be appoſite to the condition, education, age, nation, duty, function, and circumſtances of the perſons introduced: we muſt duly conſider the nature as well as the quality of every perſon whoſe manners we are about to portray to a ſenſible auditory. Valour, ſays Ariſtotle, is a moral virtue, but a very diſagreeable one in a woman, who loſes the delicacy of her ſex by being bold or valiant.

Uniformity of manners muſt alſo be carefully obſerved. Ajax muſt be angry as well as courageous: Ulyſſes timid as well as cunning.

The laſt object, or equality of manners, is when the character is uniformly drawn from the beginning to the ond.

XIII. What are ſentiments?

A ſentiment is an enunciation or propoſition, not of particulars but univerſals, and not of all univerſals, but of ſuch only as reſpect moral actions. Sentiments are to prove uncertainties, refute objections, raiſe the paſſions, amplify ſmall things, leſſen great, and are to be uſed by perſons experienced in what they advance. They pleaſe in proportion to our own vanity or feelings. A ſpectator is glad to hear a univerſal propoſition, he

he found true in his own concerns; and thinks the poet has ſaid nothing, but what he was convinced of from his own experience.

As ſentiments are the work of ratiocination, and lead us from general premiſes to particular concluſions, they are not proper for the paſſions; for reaſon and paſſion are ſeldom in harmony with each other. The ancients uſed them but ſparingly; while many of the moderns lug them in head and ſhoulders, upon every occaſion.

XIV. What is diction?

The diction of a dramatic piece ought to be *pure*, eaſy, flowing and natural. Another eſſential of ſtyle is perſpicuity; and this perſpicuity is, when the diction is ſuitable, the order regular, the concluſion not too long, nothing deficient nor redundant. This perſpicuity requires a particular attention in the choice and propriety of words; and this propriety does not ſo much conſiſt in terms, as in the force of the expreſſion.

XV. What is a Protaſis, Epitaſis, and Cataſtrophe?

A Protaſis is an expoſition of the former part of the fable, and repreſents the dangers the hero of the piece is under, at the ſame time concealing the principal part of the ſubject, which makes the ſpectator curious in knowing the event. This curioſity is the more incited by the

Epitaſis,

Epitasis, or confusion in the scenes, where the dangers, passions, denunciations, and expectations keep up the suspense 'till the event be known. — This part requires great judgment, and the utmost attention to make the series of the drama hang together by a natural connection of the extremes with the medium, so that every incident may appear to grow out of each other. The Epitasis therefore contains all that is between the Protasis and Catastrophe.

Catastrophe is the event or change of affairs into the good or bad fortune of the principal personage, and completes the play.—*This was the distribution among the Greeks.*

XVI. What is the Chorus?

The chorus is that part of the fable, which follows the act, or is introduced with singing, previously to the opening of another. Æschylus's Persæ, and Euripides's Rhesus begin with the chorus. The subject of the chorus is sometimes taken from the fable, sometimes totally different. Horace has explained very accurately the office of this part of the ancient drama. This chorus consisted of men or women. They used a variety of dances. Sometimes the chorus sung without dancing; and sometimes the chorus supplied the place of the actor. Sometimes the chorus divided and sung alternately: sometimes the chorus only spoke. Tho' the chorus consisted of many, yet they were always considered as the representatives of one actor. Whoever addressed the chorus, did it as to one, and sometimes as to several

ral. The chorus danced ſeven times in the orcheſtra.

The STROPE or ODE has its name from the turning of the chorus with their faces towards the audience; the ANTISTRORHE in turning from them. Others ſay that the chorus ſung the *ſtrophe* turning to the right, the *antiſtrophe* turning to the left, and the EPODE ſtanding. Voſſius and Scaliger, however, make the ſtrophe and antiſtrophe from the left, turning to the right. After the ode or ſtrophe was ended, the chorus turned again to the ſpectators, and what they then ſung was called the *Epode*.

TRAGEDY.

I. WHAT is the definition and object of Tragedy?

Ariſtotle defines Tragedy to be an imitation of a ſerious action, entire, and of a juſt extent; agreeable in ſtyle, variety in its parts, and by terror and ſurpriſe, to correct, refine, and moderate the paſſions.

The extent and unities of its ſubject; the *Peripetia* and remembrances, and the diviſions of the drama into acts and ſcenes, are the ſame as in comedy, but the OBJECT is totally different: for tragedy is the imitation of a grave and ſerious action.

III. What

II. What ſhould the primary action be, and what the epiſodic?

The primary action ought to be perfectly hiſtorical; the epiſodic actions may be totally fictitious: and the material circumſtances of a known fable ought never to be changed.

III. Who are the perſons proper for tragedy?

The proper characters of tragedy ought to be neither good nor bad in the ſuperlative degree: for the end of tragedy is to excite terror and compaſſion; the misfortunes therefore of the good, and the happineſs of the bad cannot produce this effect: for the misfortunes of the good inſpire horror inſtead of pity. When virtue is unhappy, it throws the ſuſceptible mind into a kind of deſpair; ſo on the contrary, the good fortune of the bad will create nothing but indignation; hence 'tis evident they cannot excite pity and fear, by which the paſſions are to be checked and refined. Fear is produced by the miſeries of perſons like ourſelves: and we pity ſuch as deſerve a better fortune.

IV. What is to be done to make the action truly tragical?

'Tis neceſſary that the perſons of the action be truly related, or ſtrictly united by the bonds of reciprocal friendſhip. An enemy who is killed, or kills his adverſary, excites no other pity than what proceeds from the evil. It is the ſame reſpecting perſons indifferent to each other: but when ſuch mis-

misfortunes befal friends and relations, this inspires terror and compassion: terror when the fact is atrocious, compassion when produced by ignorance.

V. How many incidents are there in a tragical action?

Four:

1. We may act with an entire knowledge, and finish what is projected. Euripides followed this manner, when he represented Medea killing her children.

2. We may act without knowledge, and remember only the crime when committed; as Œdipus, who killed his father.

3. We may be just on the point of acting, but recollect before the fact be committed.

4. We may attempt to act with an entire knowledge, but not complete the action.

The first is faulty, because it is cruel; it is, however, preferable to the last, because it has passion. The second is better than the first, because there is nothing cruel, since the crime is committed ignorantly, and hath all the advantages of passion. The third is preferable to the rest; for it answers the expectations and desires of the audience, who are wonderfully pleased to see two persons nearly related, escape those dangers with which they were surrounded.

VI. What ſhould be the MANNERS in tragedy?

They ought to be grave and ſerious. As tragedy is an imitation of perſonages of the higheſt walks in life, there is as much difference in the manners of tragedy and comedy, as in the perſons.

VII. What the ſentiments?

The ſentiments muſt comport with the elevation of the perſon or things repreſented.

VIII. What the diction?

The language muſt have all the requiſites of epic poetry. Æſchylus, as I have obſerved in my ſketch of his life, was the inventor of this ſpecies of diction. Too great an affectation, however, of ſplendid compoſition, produces obſcurity. Euripides has perſpicuity, but is excelled by Sophocles in the ſplendour of his words: this ſplendour has, in ſome inſtances, rendered this great poet ſomewhat obſcure.

IX. How has Ariſtotle divided the tragic chorus?

Into PARODOS, STASIMON, and COMMOI.

1. The *Parodos* is the firſt diſcourſe of the chorus, when they enter upon the ſtage, and which was formerly done by ſinging and dancing. Afterwards ſome ſung, others danced; for both of theſe actions were too great a fatigue for one and ſame perſon.

2. The

2. The *Stasimon* was, when the chorus ſtood ſtill, and began to expound the calamities of the drama.

3. The *Commoi* were lamentations made by the chorus and actors for the *Exode.*

The tragic chorus did not conſiſt of heroes and princes, but of citizens, countrymen, women, and foreigners. The chorus in the time of Æſchylus was compoſed of fifty perſons; 'till the Athenian ſpectators terrified with the chorus of ſo many furies, reduced the number. There were but fifteen at the repreſentation of the tragedies by Sophocles. They anciently ſung to the flute:—concerning this inſtrument, and the muſic of the Greeks and Romans, you will find them particularized under their proper heads.

* * * *

Difference between the TRAGEDY *and* COMEDY *of the Ancients.*

Comedy admits of prologue; Tragedies never. Comedy excites the milder, tragedy the more vehement affections. Comedy introduces perſons of a low condition, and treats of events as of little moment. The perſonages in Tragedy are great, noble, heroic, who engage into events for the moſt part ſiniſter, and often fatal. Comedy begins in confuſion, and generally ends happily. Tragedy the reverſe. The ſtyle of the latter is lofty and magnificent; that of Comedy low and familiar.

Tragedy

Tragedy is grave and ſevere; Comedy gay and facetious. In Tragedy names are often real; in Comedy always fictitious.

EPIC POETRY.

I. WHAT is the Epopœia?

Boſſu defines it to be a diſcourſe invented to form the manners by ſuch inſtructions as are diſguiſed under the allegory of ſome one important action, related in verſe, after a poſſible, probable, ſurpriſing, and agreeable manner. Voſſius defines it to be a poem in hexameter verſe, which relates the eminent actions of great perſonages in a grand and heroic ſtyle.

II. What is the Epopœia divided into?

PROPOSITION, INVOCATION, and NARRATION.

1. The *Propoſition* muſt be brief, without an oſtentatious diſplay of learning or loaded ornament, and only introduces the primary action.

2. The *Invocation* is an addreſs to the muſe or muſes, to relate the cauſes of the action, and give the poem an air of inſpiration; and is therefore often renewed in the body of a large poem.

3. The

3. The *Narration* is the *fable* of the fictitious action.

The hero muſt be always a great and exalted character, and a character for imitation. Achilles is angry and valiant; Ulyſſes eloquent and prudent; Æneas pious and magnanimous. Hence an epic poem is more philoſophical than hiſtorical.

III. What are the epiſodes of the Epopœia?

The Iliad, when conſidered under its principal action, contains but one year; but by the introducing of epiſodes, the actions of ten years are included. The Epopœia, with a *Remembrance* and *Peripetia*, is preferable to the Epopœia that is only pathetic. The Iliad is pathetic, becauſe of wounds and death; and it has a Peripetia, as the narrations make the Greeks ſuperior, and at other times the Trojans; and this creates a change of felicity and infelicity. This poem has a remembrance and Peripetia, but no other than what belongs to the epiſodes.

IV. What are the qualifications of the action?

The action muſt have theſe four qualifications:

1. Unity, which is the ſame as in dramatic poetry: for the incidents of an epic poem ſhould be ſo linked together, as to continue one and the ſame action. Homer, to preſerve this unity of action, opens his poem with the diſcord reigning among the Princes, and draws his epiſodes from the Trojan war, narrating every thing of that war, which could intereſt the ſubject he had undertaken.

ken. Virgil does the ſame; for all that happened to Æneas in the taking of Troy, and the preceding voyage, is related by way of epiſode in the ſecond and third books of his poem.

2. This action muſt be IMPORTANT. The anger of Achilles embroiled the ſtates of Greece, deſtroyed the heroes of Aſia, and engaged even the very gods into feuds and contentions. The action of the Æneid comprehends the eſtabliſhment of the civil ſtate and religion. The ſettlement of Æneas in Italy gives birth to the Cæſars, and to the firſt empire in the world.

3. This action muſt have INTEGRITY. The three parts of a whole are by Ariſtotle diſtinguiſhed by the three terms, Beginning, Middle, and End: theſe are already explained under *Comedy*.

4. The duration of this action is not limited. The more violent the action, the leſs time it ought to laſt. Tragedy is ſhorter than the Epopœia, becauſe full of paſſion. The duration of the Iliad is but forty-ſeven days; nor is all this time allotted to the anger of Achilles. The plague takes up nine whole days; and the truce with Priam eleven: eleven days more are employed in recovering the Greeks, and the laſt eleven days are devoted to Patroclus's funeral; conſequently the conteſt begins and ends in five days: and one of them was a ceſſation of arms for the burial of their dead. Achilles fought but one day. But as the character of the Odyſſey is that of wiſdom, prudence, and political inſtruction, the duration takes

takes up not lefs than eight years and a half. The Æneid in this refpect refembles the Odyffey: the character of the hero is piety and meeknefs, and its duration almoft feven years.

V. What is the intrigue?

The difficulties attending the middle part of the action, is called the INTRIGUE. The *folution* and *unraveling* begin, when the difficulties are removed. The better to explain the Iliad and Æneid, thefe poems have been divided into two parts.

1. The firft is Achilles's anger, and his revenge on Agamemnon, by fuffering the Trojans to be victorious over the Grecians. The *intrigue* is therefore the three days fight in the abfence of this hero. The defeat of the Greeks, and Agamemnon's defpair, prepare the *folution*. The death of Patroclus, and Agamenmon's prefents, make the *unraveling* of the firft part.

2. Achilles is for wreaking vengeance on the hero of the Trojans. Hector's refolution to defend himfelf and Troy, is on his fide, the caufe of the *intrigue*. Achilles' endeavours to deftroy Hector, and Hector's determination to defend himfelf, make the *intrigue*. The unraveling begins at Hector's death, and contains the infults of the vanquifher; the honours paid to Patroclus, and Priam's fupplication. Priam's grief, and Hector's funeral end the unraveling; becaufe Achilles is appeafed.

In

In the Æneid, Juno's opposition to Æneas's settlement in Italy is the general *intrigue* of the whole action. The solution is, when Juno is appeased by Jupiter. The principal *intrigue* of the first part, was Dido's endeavours to detain Æneas at Carthage. The complaints of Jarbas, the orders sent by Mercury to Æneas, and the preparation of the Trojan fleet to leave Carthage, open the unraveling, which begins at the hero's departure.

The *intrigue* of the second part is formed out of Turnus's love and ambition, continued by Queen Armata's authority. The articles of peace proposed in the eleventh book, and sworn to in the twelfth, propose the *unraveling*. The death of Armata begins the unraveling, which ends at the death of Turnus.

VI. What is the moral of the Iliad and Æneid?

In the Iliad, a misunderstanding between Princes is the ruining of their states; and of the Æneid, that great and national revolutions are the immediate effects of a divine Providence.

VII. What are the machines in epic poetry?

In this species of poetry, a machine is the presence of a Deity, and some supernatural, extraordinary action, which the poet introduces into many of his principal incidents, to give his poem a more majestic and surprising appearance, and at

 the

the ſame time to give his reader a leſſon of piety and virtue.

VIII. How are we to uſe the ſentiments in epic poetry?

As ſentiments are a kind of calm wiſdom, the oppoſite of the paſſions, they ought not to be crouded in epic poetry; for many ſentiments ſink into a ſtyle too philoſophical. Theſe ſentiments pleaſe more by being diſguiſed; to effect which, the poet does not declare the moral inſtruction in direct terms, but applies it to the action he is about to illuſtrate with all the graces of eloquence and harmony.

IX. What is the diction of epic poetry?

It ought to abound in illuſtrious ſentiments; and that the compoſition may be grand, the periods ſhould have every poſſible variety.

* * * *

EPIC POETRY *and* TRAGEDY *have mutually the following requiſites.*

They both imitate the actions of the greateſt perſonages. Both have fable, manners, ſentiments, remembrances, peripetias, paſſions, and unity of action. In Tragedy, however, the imitation is made by action; in the Epopœia by narration. In Tragedy the time is limited, but not in the Epopœia. Tragedy is the imitation of one ſingle action; Epopœia of many and various actions.

tions. Each episode in the Epopœia may become the subject of a Tragedy. In Tragedy, the episodes have relation to the subject. In the Epopœia the episodes are many and dissimilar; for the Epopœia takes in all things, like and unlike, if aptly connected.

LYRIC POETRY.

I. WHAT were the Poets of this species of composition termed among the ancients?

They were called MELIC, from *Melos*, a member; because this poem is divided into members. Altho' the Melics and Lyrics were in fact the same, yet the Melics were not always sung with the harp, but sometimes with the pipe or flute: from these different kinds of instruments, the poets were named *Auletic* or *Lyric*: auletic when accompanied with the pipe; and lyric with the harp.

II. What were the subjects of lyric Poetry?

The first subjects of lyric poetry were grave and solemn, as they sung the praise of their Gods and Heroes. This poetry, in process of time, included every kind of subject, as exhortations to virtue, amours, prayers, complaints, and whatever topic that could be susceptible of a short poem.

III. What is the order of this Poem?

The order of this poem is no other, than what naturally flows from enthuſiaſm and the paſſions, not confined to the diſcipline of many rules, but inſtantly paſſes from tranſition to tranſition. This variety is the ſoul and beauty of the lyric Muſe, and depends principally upon happy digreſſions and inductions immediately derived from fables and mythology.

IV. What are the principal characteriſtics of lyric Poetry?

Its firſt beauty is *ſweetneſs*, which partly flows from the nature of the ſubject, the diction, and the harmony of its numbers. This ſweetneſs is frequently accompanied with elevation and majeſty. Homer is often imitated by the great Pindar. Lyric poetry ſhould abound with ſentiment, and every ſpecies of verſification.

PASTORAL OR BUCOLIC POETRY.

I. WHAT is Bucolic Poetry?

It is the imitation of rural life, and is either mixt, narrative or dramatic. Theſe imitations may be introduced by a ſingle perſon, or by wav of dialogue.

II. What

II. What is the ſubject matter of Paſtoral Poetry?

This ſhould be truly moral, and free from declamation. Similitudes and compariſons ſhould be drawn from muſtic images. This kind of poetry ſometimes aſſumes an air of dignity, as in Virgil's Pollio; Silenus who recites the epicurean philoſophy, and Gallus his friend and patron. The muſical inſtrument which accompanied the paſtoral muſe, was the pipe, and the prize of contention among the ſhepherds was frequently a beautiful heifer.

SATIRE.

I. What is Satire?

This is a poem in which the poet laſhes the vice and follies of his age.

II. What are the ſubjects of this poetry?

The ſubjects are not only concerning crimes and vices, but alſo accidental virtues, and matters of ridicule on the manners of all ages. In this particular it perfectly coincides with the old comedy, vice may be attacked, either openly, or concealed: the laſt however is moſt ſuitable to genteel ſatire.

III. What are the ornaments of Satire?

One of its firſt ornaments is truth and ſimplicity. The beſt poets in this ſpecies of verſe carefully ſhun ſuch ornaments as is not conformable to the affections, and make their numbers appear with a graceful eaſe and negligence. The Greeks uſed the iambic, the Roman the hexameter.

ELEGY.

I. What is Elegy, and its object?

Elegy is adapted to ſubjects of lamentation; it was firſt uſed at funerals, and afterwards transferred to the tender paſſions, inſpired by love and friendſhip. In proceſs of time, the elegy adopted hiſtory and fable.

II. What are the ornaments of this poetry?

Hiſtory and fable. The mournful elegy generally begins with an addreſs to the dead, to parents, relations or friends. The exordium has a particular deity for its object; as with Phœbus in the death of a poet; Pallas in that of a philoſopher; Mars in that of a ſoldier; Venus or Cupid in love matters, and Pan in affairs of the country.

III. In what conſiſts the beauty of Elegy?

Its firſt and greateſt characteriſtic, is elegancy, the next a ſoft and flowing diction, and laſtly a diſplay

diſplay of tender and delicate ſentiments. The period generally ends in a diſtich, and was generally accompanied with muſic, and ſingers.

EPIGRAM.

I. WHAT is the derivation of the word Epigram?

It was ſo termed, becauſe uſually written upon pillars, buildings, &c.

II. What makes an epigram agreeable?

The firſt object is a beautiful conciſeneſs. The next conſiſts in the harmony of its numbers.

III. What are the ſubjects of this poetry?

They extend to epopœia, tragedy and comedy. In the epopœia as it ſings the praiſes of heroes, and every virtue incident to the human breaſt; in tragedy as its ſubjects may be grief, pity and admiration; and in comedy, where it ſports in jeſts, wit and raillery under direct or fictitious names. Epigram being confined to a few lines, it will not admit of a florid ſtile. True epigram baniſhes every thing inſipid, friged, mean and vulgar: and the numbers of this verſe are either iambic, heroic, or trochaic.

LOGIC:

OR THE

RIGHT USE OF REASON.

INTRODUCTION.

BY this Science we know whatever can be the object of human underſtanding, as far as it diſcovers the ways of knowing aright in general, and delivers thoſe rules by which the mind of man may be directed, ſo as not wander from the path of right reaſon.

In this Epitome I ſhall divide Logic into FOUR PARTS, in conformity to the various reflexions we make on the four operations of the mind. The firſt relates to IDEAS; the ſecond to JUDGMENT or PROPOSITIONS, wherein there lies truth or falſehood; the third to DISCOURSE or SYLLOGISM; the fourth to METHOD, or the orderly digeſting of our thoughts. But previouſly to my treating of ſimple ideas, it may not be amiſs to inform my

female

female ſtudent, that logic may be diſtinguiſhed into *natural* and *artificial*: natural logic, is that force of the mind by which it arranges its thoughts, or diſcourſes ſpontaneouſly without obſerving any order: artificial logic is that, which is acquired by practice, and at firſt took its riſe and increaſe from various obſervations made on the actions of the mind. It is farther divided into *doctrinal* and *practical*; the firſt delivers the ſeveral rules, as to perceiving, judging, and reaſoning; the ſecond applies theſe rules to practice. This art had its firſt principles from the diſciples of Pythagoras; and it is generally believed, that Ocellus was the firſt who uſed the method of elements. Archytas reduced the objects of our thoughts into different claſſes; and Reno, the Elœan, diſtinguiſhed the operations of the mind. The Roman orator makes Socrates the author of logic, who, it is true, made a ſyſtem of all its precepts, and demonſtrated their uſes in his familiar converſations, properly called *dialectic*. As to method, Plato preferred that of the orator, as being of greater utility, which under a careleſs appearance conceals a great deal of art, and by means of an agreeable inſinuating manner, ſeems the moſt proper for removing prejudices, and allaying the paſſions. Ariſtotle, however, choſe rather the method of the geometricians, which admits of no term but what is defined, nor of any axiom, that is not granted; and he reaſoned from theſe in the concluſive form. This philoſopher invented the ſyllogiſm, or at leaſt gave the demonſtration of all its figures in his analytics. Cleanthes and Chryſippus afterwards filled this art with quiddites and trifling ſubtilites; and to the great ſhame of rea-

ſon this logic, for a long ſeries of time, reigned triumphant in the ſchools. The *Obſtetrix animorum* of Richer, was the fore-runner of that admirable method of Deſcartes, which Malebranche, and other moderns have ſo ſuccesſfully lluſtrated.

Logic may, therefore, be juſtly ſtiled the hiſtory of the human mind; or more technically, the art of uſing our reaſon aright, not only with regard to *ſimple ideas*, but alſo *judgments* and *diſcourſes*. And from the proper uſe of *true* logic we derive no inconſiderable advantages; for, the conſideration of rules incites the mind to a cloſer attention in thinking, ſo as to be aſſured, that we make the beſt uſe of our faculties. And by this ſcience we more eaſily and accurately diſcover the errors and defects in our reaſoning. Laſtly, by theſe reflexions on the order and manner of the operations of the mind, we are brought to a more juſt and complete knowledge of the nature of our own underſtanding.

BOOK

BOOK I.

IDEAS.

SECTION I.

SIMPLE IDEAS.

BY SIMPLE IDEAS we comprife all thofe which come into the mind by *fenfation*; fome of which we acquire purely by means of one fenfe; others by feveral fenfes: there are other fimple ideas formed in the mind, both by fenfation and reflection united. And fome of thefe kind of ideas all our knowledge confifts.

The *mind* has, therefore, feveral faculties of managing thefe fimple ideas, as

1. *That of diftinguifhing rightly between one and another, wherein confifts the accuracy of judgment.*

2. *That of comparing them one with another, as to extent, time, place, or any other circumſtances of relation.*

3. *That of putting together the ſimple ideas of ſenſation and reflexion, in order to form thoſe which are* COMPLEX.

4. *Children have ſome ideas, and by degrees learn the uſe of ſigns:* Hence, the uſe of words being to ſtand as outward marks of our internal ideas; if every particular idea that we take in, ſhould have a particular name affixed to it, names would become endleſs. To prevent this, the mind has another faculty, whereby it can make the particular ideas received from ſuch objects become general; which is done by conſidering them as they are appearances in the mind ſeparate from all other exiſtences, and circumſtances of exiſtence, &c. and this is called *abſtraction*. Thus the ſame colour having been obſerved on paper, we, conſidering that appearance alone, make it a repreſentative of all of the ſame kind, and call it *whiteneſs*.

From theſe *four powers* all our *complex ideas* are formed: and, as before the underſtanding was *paſſive*, ſo here it is *active*.

SECTION

SECTION II.

COMPLEX IDEAS.

IDEAS of this claſs may be reduced to theſe heads :

1. Modes.
2. Subſtances.
3. And Relations.

MODES, are ſuch complex ideas, as are not ſuppoſed to exiſt by themſelves, but are conſidered as dependencies on the ſubſtances, as *triangle*, *gratitude*, &c. Of theſe there are two kinds, Firſt, ſuch as are only variations of the ſame ſimple ideas, as ten, twenty, &c. Second, ſuch as are compounded of ſimple ideas of ſeveral ſorts put together, to make a complex one, as *beauty*, *theft*, &c. SUBSTANCES have their ideas from ſuch combinations of ſimple ideas as repreſent diſtinct things ſubſiſting by themſelves; in which the idea of ſubſtance, confuſed as it is, is always the firſt. RELATIONS are complex ideas ariſing from the compariſon of one idea with another. Of theſe ſome only depend on the equality or exceſs of the ſame ſimple idea in ſeveral ſubjects, and theſe may be called proprotional relations, ſuch as equal, more, &c. Another occaſion of comparing things is owing to the circumſtances of

of this origin, which, not being afterwards to be altered, make relations depending upon them as lafting as the fubjects to which they belong; as *father*, *mother*, &c. as alfo in the relations by inftitution, as *prince*, *people*, &c. and, as to moral relations, they are the conformity or difconformity of men's free actions to laws and rules, whether human or divine.

Ideas, relative to their objects are diftinguifhed into

1. *Real or fantaftical.*
2. *True or falfe.*
3. *Adequate or inadequate.*

Real ideas, are fuch as have a foundation in nature, being conformable to that being to which they are referred as their archetypes.

Fantaftical ideas, fuch as have no foundation in nature.

True and falfe ideas; when the mind refers its ideas to any thing extraneous; in fuch a reference, the mind makes a tacit fuppofition of their conformity to that thing; which fuppofition as it is true or falfe, fo the ideas themfelves come to be denominated. Real ideas are divided into adequate and inadequate; adequate ideas are thofe which perfectly reprefent thofe *archetypes* which the mind fuppofe them taken from, and which it makes them ftand for, and inadequate are fuch as do but partially reprefent thofe *archetypes*.

SECTION III.

WORDS *in general and their* USE.

AS words are the medium whereby we mutually receive and communicate our knowledge, ſo they are often the ſources of miſtake and error: mhich are chiefly owing to the following cauſes.

1. Becauſe, there is no natural connexion, or relation between *words* and the *ideas* they are deſigned to expreſs.

2. Becauſe *different ſimple ideas* are often expreſſed by the *ſame word*; as the word *ſweet* is applied to the objects of *taſting*, *ſmelling*, and *hearing*.

3. Becauſe very *complex ideas* are frequently expreſſed by *ſingle words*, which can never diſtinctly manifeſt all their parts: hence it happens, that one man includes *more* or *leſs* in his *idea* than another, while he affixes the *ſame word*; which of courſe occaſions diſputes and confuſion.

4. Becauſe many many words are uſed in a ſenſe entirely different from what they had in the language whence they are derived; as the word *ſpirit* originally ſignified *air*, or *breath*, which has now quite another ſignification.

5. Becauſe

5. Becauſe ſeveral things are often denoted by one and the ſame name; as *porter* for example. To prevent therefore, our being led into an *error* while we are purſuing after *truth*, logicians have claſſed words into the following order:

1. Poſitive and negative.
2. Simple and complex,
3. Common and proper,
4. Abſtract and concrete, and
5. Univocal and equivocal.

Poſitive terms have an *affirmative ſenſe*, and ſignify ſome *poſitive idea*; as art, prudence, life, death, &c. *Negative terms* imply denial, as in Greek, Latin or Engliſh, the prepoſitions *an*, *im*, *in*, *non*, *a*, *an*, and the termination *leſs*, denote a negation.

*** *Words* and *ideas* are ſo unhappily linked together, that we can never know which are *poſitive* ideas and which are negative, by the *word* that is uſed to expreſs them; for ſome *poſitive* terms denote a negative idea, as *dead*: and there are both *poſitive* and *negative* terms invented to ſignify the ſame and contrary ideas, as *unhappy* and *miſerable*.

The *rule* therefore, to know whether any idea be *negative* or not, is to conſider whether it primarily implies the abſence of any poſitive being, or mode of being; if ſo, then ſays Dr. Watts, it is a negative idea; otherwiſe it is a *poſitive* one. Logicians

gicians ſay, that a *negative* cannot be proved but by converting it into an affirmative.

A *ſimple* term is *one word* as *Egbert*; a *complex term* is when *more words* are uſed to ſignify the ſame thing as, *the founder of the Engliſh monarchy.* Some words are *complex* in *ſenſe*, but not in *words*; as an *army*, a *foreſt*: other terms are *complex* both in *words* and *ſenſe*; as a ſharp *inſtrument*, a *ſweet* Orange, which excite an idea not only of the things, but alſo of their qualities.

Common words or *appellatives* are ſuch as ſtand for *univerſal ideas*, or a whole rank of beings, whether general or ſpecial. Thus man, city, river, are common names. Any *common name* is made *proper*, by the addition of ſome term of a *particular* and *determinate* meaning; as *this* ſtreet, *that* garden, the *preſent* emperor.

Abſtract terms, ſignifying the mode or quality of a being, without any regard to the ſubject to which it is attached. Thus *whiteneſs*, length, breadth, life, morality, are abſtract terms. *Concrete terms* are uſed in contradiction to *abſtract terms*; for example, when we conſider any quality, as *whiteneſs*, inhering in any ſubject: as ſuppoſe in ſnow, if we ſay the ſnow is *white*, then we ſpeak of *whiteneſs* in the *concrete*; but if we conſider whiteneſs itſelf, as a quality that may be in *paper*, *ivory*, and other things, as well as in ſnow, we are then ſaid to conſider or take it in the *abſtract*.

Univocal terms are ſuch, whoſe name, as well as nature, are alike; as gold, book, houſe, &c. Equivocal terms are in oppoſition to *univocals*, whoſe names are the ſame, but their natures different. *Poſt* is equivocal, being uſed for a piece of timber; or a perſon who carries letters. *Equivocal terms* the moſt remarkable are:

1. Such words which are *equivocal* in *ſound*, but not in writing as *reign*, *rain*; others in *writing*, but not in *ſound*; as *bowl* a ball, and *bowl* a veſſel, which tho' written alike are differently pronounced.

2. Words are *equivocal* relative to the *extent of their meaning*, which are ſometimes taken in a *large* and *general* ſenſe, and ſometimes in a ſenſe more *particular* and *reſtrained.* For example, ſtrickly ſpeaking Flanders is but a part of the French netherlands; tho' in a large ſenſe it includes ſeveral other provinces as Artois, Hainaut, &c.

3. Words are *equivocal* by being ſometimes uſed in a *literal* and ſometimes in a *figurative* ſenſe; as when we ſpeak of a man's anger, the expreſſion is *literal*; when of the deity it becomes a *figurative expreſſion.*

4. Some words are *equivocal* on account of a common and ſcientific meaning; for example, the word in its philoſophical ſenſe ſignifies *any of the affections of human nature*, as love, fear, joy, &c.

&c. But the *common* people confine it only to *anger*.

SECTION IV.

RULES *relative to our* CONCEPTIONS *of* KINGS.

THE following *rules* may guide and regulate our *conceptions* of *things*, which is in fact the principal object of this ſcience; for moſt of our errors in judgment, and the weakneſs, fallacy, and miſtakes of our argumentation, proceed from the darkneſs, confuſion, defect, or ſome other irregularity in our *conceptions*.

1. To conceive of things *clearly* and *diſtinctly* in their *own natures*.
2. *Completely* in all their *parts*.
3. *Comprehenſively* in all their *properties* and *relations*.
4. *Extenſively* in all their *kinds*.
5. *Orderly*, or in a proper *method*.

With reſpect to the FIRST RULE, it is neceſſary in matters of argument to have proper DEFINITIONS, that every thing may be *clearly* and *diſtinctly* underſtood.

DEFINITIONS, are of *two ſorts*, the *definition* of the *name*, which is the explanation of what any word

word means; and the *definition* of the *thing*, which explains in what the nature of that thing consists. And in order to form a *definition* of any thing, we must employ these three acts of the mind:

1. Compare the thing to be defined with other things that are most like itself, and see wherein its essence or nature agrees with them; and that is called the general nature or *genus* in a *definition*: for if you were to define what Wine is, first compare it with other things like itself, as Cyder, Perry, &c. And you will find it agrees essentially with them in this, that it is a sort of juice.

2. Consider the most *remarkable* and *primary* attribute wherein the thing differs from those other things that are most like it; and that is its essential difference:—Wine differs from Cyder, and Perry and all other juices, in that it is pressed from the Grape: This therefore may be called its *special nature*, which distinguishes it from other juices.

3. Join the *general* and *special* nature together, or which is all one, the *genus* and the *difference*, and these make up a *definition*.—The juice of a grape, or juice pressed from grapes, is the *definition* of wine.

The SPECIAL RULES of a GOOD DEFINITION are,

1. It must be *universal* or *adequate*; i. e. it must agree to all the particular species or individuals included under the same idea.

2. It muſt be *proper* and *peculiar* to the thing deſigned, and agree with it alone.
3. It muſt be *clear* and *plain*.
4. A definition ſhould be ſhort.
5. Neither the thing defined, nor a mere ſynonymous name, ſhould make any part of the definition.

With reſpect to the SECOND RULE to conceive things *completely*, we muſt take them as it were to pieces, and conſider all their reſpective *parts*. The SPECIAL RULES for a good DIVISION are,

1. That the members of the *diviſion* exhauſt entirely the whole thing divided.
2. That the members of the *diviſion* be oppoſite.
3. That *ſub-diviſions* ſhould not be too numerous without neceſſity; nor the members too general.
4. We ſhould in all *diviſions* firſt conſider the larger and more immediate parts of the ſubject, and not divide it at once into the moſt remote and minute parts.
5. *Divide* every ſubject according to the ſpecial deſign you have in view. And laſtly,
6. *Obſerve*, the nature of things with great exactneſs.

*** But an intimate knowledge of things, and a judicious obſervation will better aſſiſt *diviſion*, than too curious an attention to the mere formalities of logical writers, without a real acquaintance with things.

RULE

RULE III. To have a thorough *comprehenſion*, we muſt ſurvey an object in all its *parts*, and conſider it in all its *modes*, *attributes properties*, and *relations*; for as our minds are ſcanty and narrow in their capacities, and as they are not able to conſider all the parts of a complex idea at once, ſo neither can they at once contemplate all the different attributes and circumſtances.

RULE IV. To have an *extenſive* conception is to make a proper *diſtribution* or kind of *diviſion* which diſtinguiſhes an *univerſal whole*, into its ſeveral *kinds* of *ſpecies*.

Its *ſpecial rules* you will remember are already given under rule 2.

And as to the RULE V. which treats of *method*, it will be illuſtrated in book 4, where it properly belongs.

BOOK

BOOK II.

JUDGMENT,

AND

PROPOSITION.

JUDGMENT is that operation of the mind, whereby we *compare* two or more *Ideas* together; and either *affirm* or *deny* ſomething concerning them, as we may find they *agree* or *diſagree* with each other.

And as *ideas* are the reſult of *conception* or *apprehenſion*, ſo PROPOSITIONS are the effects of *judgment*.

A PROPOSITION is a part of an argument, wherein ſome *quality* either *negative* or *poſitive*, is attributed to any *ſubject*; the other, the thing *affirmed* or *denied*, called the *attribute* or *predicate*.

Both

Both of these are joined or separated by the intervention of some *copula* or *disjunctive*.

*** The *subject* and *predicate* are called *matter*, and the *copula* is called the *form* of a proposition.

SECTION I.

VARIOUS KINDS of PROPOSITIONS.

1. Propositions according to their SUBJECT may be divided into four kinds.

1. Universal
2. Particular
3. Singular
4. Indefinite.

Universal, when the subject is taken in its whole extent; which universality is commonly expressed by the words, *all*, *every*, *no*, *none*, and the like; as all men must die; no man is without sin, &c. *Particular* when the subject is not taken in its whole extent, but is limited by a single word denoting *particularity*, as some, many, a few, &c. as some men are musically inclined, &c. *Singular*, when a proposition relates to one individual person or thing; as Sir Isaac Newton was a great mathematician. But this kind of proposition is regulated by the laws of *universals*. *Infinite* when a subject has no note either of universality or, particularity, prefixed to the subject, which is in

in its own nature general, as souls are immortal. This kind of proposition also is classed among the *universals*.

2. Propositions according to their COPULA are *affirmative* and *negative*.

Affirmative, when its attribute is joined to the subject, as man is frail. *Negative*, when its attribute is separated from the subject, as man is not a stone.

*** 1. All propositions may in some sense be called *affirmative*; for all affirm that something *is*, or *is not*, or in other words, they affirm the agreement or disagreement of *ideas*. 2. In English and Latin two negatives joined in one sentence make an affirmative; but in Greek, and frequently in French, two negatives make but a stronger denial.

3. *Propositions* according to their PREDICATE are, PURE and *modal*.

A *pure* proposition merely and simply expresses that the *predicate* is connected with the subject; as the globe is spherical. A modal one is that, which besides the pure matter and form, involves some *mode*; as it is necessary that man be social. Hence arises

1. Modes of Necessity.
2. ——— Contingency.
3. ——— Possibility.
4. ——— Impossibility.

To these *natural modes* Logicians add *moral* and *civil* modes, such as *lawfulness* and *unlawfulness*, *conveniency* and *inconveniency*, &c.

 Pro-

Propositions according to their NATURE are *single* and *compound.*

A *single* propofition is either fo *simply*, or by *conjunction*: *simply*, when it affirms and denies one thing of another thing; as the rain falls: by *conjunction*, when feveral propofitions are coupled together; as the rain falls, and it is dark, are two propofitions, which, conjoined, make this one, if the rain falls, it is dark. A *compound* propofition is that where one or both the terms excite feveral ideas, as man is foul and body and both together, &c. *Compound* propofitions are diftinguifhed into the following kinds:

1. Copulative.
2. Disjunctive.
3. Conditional or Hypothetical.
4. Caufal.
5. Relative.
6. Difcretive.

Copulative propofitions are thofe which have more fubjects or predicates connected by affirmative or negative conjunctions; as I do not go and read at the fame time.

A *disjunctive* propofition is that confifting of feveral affected with a disjunctive *copula*; as it is either fair or foul.

A *conditional* or hypothetical is that confifting of feveral fimple propofitions, affected with fome conditional one; as if the fun rife, it is not day. The firft

first part of ſuch propoſitions is called *antecedent*, and the other the *conſequent*.

Cauſal propoſitions are when two are joined by cauſal particles; as governments were not conſtituted that they might be deſtroyed.

Relative propoſitions expreſs a *relation* or *compariſon* of one thing to another; as when you are ſilent I will ſpeak. Note, they are near akin to *conditionals*.

Diſcretive propoſitions are thoſe wherein various judgments are made, as ſhe is fair, but ill-natured.

4. Propoſitions according to their *ſenſe*, are diſtinguiſhed into TRUE and FALSE.

A *true* propoſition, is that which declares a thing to be what it really is, or not to be what it is; as men have limbs. A *falſe* propoſition, is that which ſignifies a thing to be what it is not, or not to be what it is; as men have no legs. Hence the *truth* of a propoſition depends on the connecting of the ſubject with the predicate, which is done by that act of the mind called *judgment*.

The *certain mark* or CRITERION of truth is EVIDENCE; i. e. a clear and diſtinct perception of the agreement or diſagreement of ideas to one another. And according to the different *degrees* of *evidence*, propoſitions are called CERTAIN or DOUBTFUL.

Certain when the agreement or diſagreement of the ideas appears ſo obviouſly to the mind, that we cannot forbear our immediate aſſent; as the whole is greater than a part; two and two make four; every

every circle has a centre. Propoſitions of this ſpecies are called KNOWLEDGE.

Doubtful, when it permits us to ſuſpend our belief at pleaſure; as the moon is inhabited. The republic of Holland will be deſtroyed in a few years. Such propoſitions as theſe are termed OPINIONS.

Opinions are diſtinguiſhed into *probable* and *improbable*.

Probable, when the evidence of it be greater than the evidence on the contrary: but when the evidence or arguments are ſtronger on the contrary ſide, we call it *improbable*: and if the arguments are equally ſtrong on both ſides, we then call it *doubtful*.

Evidence is therefore diſtinguiſhed into

1. Senſe.
2. Conſciouſneſs.
3. Intelligence.
4. Reaſon.
5. Faith.
6. Inſpiration.

The *evidence of ſenſe* is when we frame a propoſition from the dictates of our ſenſes, as honey is ſweet, vinegar ſour. It is upon this *evidence of ſenſe* that we know and believe the ordinary occurrences in human life, and are therefore called *ſenſible* propoſitions. *Conſciouſneſs*, or the ſpiritual ſenſation of what paſſes in the mind; as fear is an uneaſy paſſion; I am deſirous of knowledge, &c.

*** 1. Hence it appears that we obtain the knowledge of a multitude of propoſitions, as well as ſingle

 ideas,

ideas, by theſe two principles, which Mr. Locke calls *ſenſation* and *reflexion*: one of them is a ſort of *conſciouſneſs* of what affects the body, and the other is a *conſciouſneſs* of what paſſes in the mind. 2. Propoſitions built upon this *internal conſciouſneſs*, have no particular or diſtinguiſhing name as yet aſſigned them.

Intelligence relates to *ſelf-evident* propoſitions; as no effect is produced without a cauſe, a part is leſs than the whole, &c. Theſe *propoſitions* are called *axioms*, or *maxims*, or firſt *principles*, being the very foundations on which all our reaſonings are built; and on this account they are thought to be *innate propoſitions*, or *truths* born with us.

Reaſoning implies a truth juſtly inferred or drawn from others: as when I ſee a *machine*, I conclude ſome mechanic has conſtructed it. Propoſitions built on this kind of evidence are called *concluſions*, or *rational truths*; and the knowledge we thus acquire is properly termed *ſcience*.

The evidence of *faith*, is when we derive a propoſition from the teſtimony of others. By this we know that there is ſuch a country as Patagonia, and that Demoſthenes and Cicero were two of the greateſt orators the world ever produced. In matters of *faith*, a very great probability is a called a *moral certainty*.

Inſpiration is an evidence diſtinct from all others, by its convincing and indubitable impreſſion of any truth made upon the mind by God himſelf. Propoſitions built on ſuch evidence are called *inſpired truths*. This is *Divine Revelation*, or higheſt kind of inſpiration.

SECTION II.

OPPOSITION *and* CONVERSION *of* PROPOSITIONS.

THE diſtinction of propoſitions into *univerſal* and *particular* is ſaid to be according to their QUANTITY; but when they are diſtinguiſhed into *affirmative* and *negative*, this is ſaid to be according to their QUALITY. Logicians with reſpect to both denote them by the vowels A. E. I. O; thus

A	denotes a	Univerſal Affirmative.
E		——— Negative.
I		Particular Affirmative.
O		——— Negative.

Dr. Watts has exemplified the two ideas, a *vine* and a *tree*.

A. Every vine is a tree.
E. No vine is a tree.
I. Some vine is a tree.
O. Some vine is not a tree.

The logicians of the ſchools have written abundance of *trifles* concerning oppoſition and converſion. I ſhall only mention here what they mean by OPPOSITE and CONVERTIBLE propoſitions.

When two propoſitions have the ſame ſubject and the ſame *predicate*, and what is denied in one is affirmed in the other, either in whole or part, they are ſaid to be *oppoſite*.

1. If

1. If they differ both in quantity and quality, they are said to be *contradictory*; as

A. Every vine is not a tree. O. Some vine is not a tree.	These can never be both true or false at the same time.

2. If two *universals* differ in quality, they are called *contraries*; as

A. Every vine is a tree. E. No vine is a tree.	These can never be both true together, but they may be both false.

3. Two *particular* propositions differing in quality are *subcontraries*; as

I. Some vine is a tree. O. Some vine is not a tree.	These may be both true together, but they can never be both false.

4. Propositions which differ only in quantity, are called *subalterns*; but these are not properly opposite, as

A. Every vine is a tree.
I. Some vine is a tree.

Or thus:

E. No vine is a tree.
O. Some vine is not a tree.

The *canons* or *properties* of these propositions are,

1. If the universal one be true, the particular one will be true also, but not the contrary.

2. If the particular propoſition be falſe, the univerſal will be ſo too, but not the contrary.

3. They may be ſometimes both true, and ſometimes both falſe.

The CONVERSION of propoſitions is the changing the *ſubject* into the place of the predicate, and the *predicate* into that of the ſubject, without any alteration in the quality of either. This may be effected in *univerſal negatives* and *particular* affirmatives; as

E. { No ſpirit is animal,
may be converted
No animal is ſpirit.

I. { Some tree is a vine,
may be converted
Some vine is a tree.

⁂ There is more *formal trifling* in this ſort of diſcourſe than there is of ſolid improvement. But it may be obſerved, that there are *ſome* propoſitions which may be always converted with truth, by reaſon of the *ideas* or *matter* whereof they are compoſed. This is the caſe in propoſitions whoſe predicate is a true definition of the ſubject, or the *difference* of it; or the *higheſt degree* of any property or quality; or in ſhort, whenever the ſubject and predicate are exactly of the ſame *extent* or *comprehenſion*; as a triangle is a figure compoſed of three ſides; and a figure compoſed of three ſides is a triangle. Such propoſitions are called *reciprocals*.

SECTION

SECTION III.

False JUDGMENT *or* PREJUDICES.

PREJUDICE is a falſe opinion of any thing without its due and previous examination. Prejudices are therefore called *raſh judgments*; and ſometimes theſe raſh judgments are called *prepoſſeſſions*.

Prejudices and *prepoſſeſſions* are therefore the attendants on mankind in every age and condition of life; they lay the foundations of many an *error*; and are ſo interwoven with each other, as well as with the powers of human nature, that it is ſometimes difficult to make a proper diſtinction between them: but for the ſake of method they may be reduced to the following heads:

1. Prejudices ariſing from *things*.
2. Prejudices ariſing from *words*.
3. Prejudices ariſing from *ourſelves*.
4. Prejudices ariſing from *others*.

PREJUDICES *ariſing from* THINGS *are*,

1. The obſcurity of ſome truths, and the difficulty of diſcovering them, is one and everlaſting ſource of falſe judgment. This prejudice is only to be cured by patience and inveſtigation, and by ſuſpending our judgment till we have ſufficient evidence of the truth.

2. The outſide appearance of things and perſons frequently leads us into capital miſtakes. A know-

ledge of the world is neceſſary to remove this prejudice; for grey locks are no certain ſigns of wiſdom; and a rough diamond, though worth an immenſe ſum, may ſeem of little value.

3. A mixture of different qualities in the ſame thing is another ſpring of raſh and miſtaken judgment; for we are apt to judge of the whole object according to that quality which makes the firſt or ſtrongeſt impreſſion upon us, without conſidering any of the reſt. To remove this prejudice one muſt learn to make juſt diſtinctions, and not to judge in the groſs, either of men or things, ſince there is ſcarce any thing in the world of nature or art, that is perfectly uniform: There is then a mixture of wiſdom and folly, virtue and vice, good and evil both in men and things.

4. The different lights in which a thing is placed, and the different views in which it appears, often occaſions us to form wrong judgments concerning them. To cure this prejudice we ſhould view a thing on all ſides, and compare its ſeveral appearances with one another, before we fully determine our opinion.

5. The caſual aſſociation of many ideas is another ſource of raſh judgment and miſtake: as a child who has ſwallowed a bitter draught retains a bitter idea of the veſſel that held it, and is not eaſily prevailed to drink out of it again. It is, ſays Dr. Watts, the ſame reaſon that the bulk of the common people are ſo ſuperſtitiouſly fond of the Pſalms tranſlated by *Hopkins* and *Sternhold*, and think them ſacred and divine, becauſe they have been now for more than a hundred years

years bound up in the ſame covers with our Bibles. To remove this prejudice we muſt endeavour to ſeparate thoſe *ideas* which have no natural and neceſſary connexion, but have been joined together through fancy, chance, or cuſtom.

PREJUDICES *ariſing from* WORDS *are*,

1. By the miſtakes reſulting from inſignificant, equivocal and ſynonimous words. To remove this prejudice we muſt attend to the *definition of names* already given.

2. Words joined in ſpeech, and compoſing a diſcourſe, are apt to lead us into a miſtake two ways. Thus when a man writes or ſpeaks much to the purpoſe, but has not a good ſtyle, or an engaging manner of expreſſion, we frequently deſpiſe an excellent diſcourſe, and overlook the wiſeſt and juſteſt ſentiments: Or when we are charmed into error by a man of eloquence, whoſe art conceals and obſcures truth, and places falſehood in a pleaſing light. To ſecure ourſelves from theſe dangers, we muſt know how to diſtinguiſh between language and ideas, and to judge of things in their own natures, and in their juſt relation to one another.

PREJUDICES *ariſing from* OURSELVES *are*,

1. Thoſe of infancy, which are derived from the weakneſs and incapacity of our reaſoning faculties.

2. The *prejudice of ſenſe*, or the falſe informations of things we receive from our ſenſes, are another

ſource of raſh judgment and miſtaken notions; as, ſenſe inclines us to judge that *air* has no *weight*, becauſe we do not feel it preſs heavily upon us. Such like prejudices remain with the bulk of mankind, till they are cured by learning and philoſophy.

3. Imagination, or the dictates of fancy, is another ſource of falſe judgment; and it is no wonder, ſince fancy is but *ſenſe* at *ſecond-hand*. Whatever is ſtrongly impreſſed upon the imagination ſome perſons believe to be poſitively true. Some will chooſe a particular number in a lottery, becauſe their *fancy* feels ſo powerful an impreſſion, and aſſures them it will be proſperous.——Hence thouſands of pretended prophecies, inſpirations and the like, have been drawn from this very ſource. To remedy this evil, we muſt take care to correct ſuch ſallies of the imagination, and let calm reaſon alone determine our opinions.

4. The various paſſions or affections of the mind are numerous and endleſs ſprings of *prejudice*. Love often makes even blemiſhes appear as beauties; *fear* multiplies our dangers; *hope* inclines us to think there is nothing too difficult to be attempted; while *deſpair* tells us that a brave attempt is raſhneſs; and that the difficulties attending it are unſurmountable. The beſt remedy for theſe prejudices is to keep a continual watch over our paſſions, and not to form our judgments when the affections are affected, but when the mind is perfectly ſerene and compoſed.

5. The fondneſs we have for SELF, and for perſons or things that have relation to ourſelves, is another great ſpring of falſe judgment. Were we born

born among the gardens of Italy, the rocks of Switzerland, or the ice and ſnows of Ruſſia and Sweden, ſtill we ſhould imagine peculiar excellencies in our native land. In a word, the prejudices of *ſelf-love* have ſuch an influence on our underſtandings, that we cannot too much guard againſt them in our ſearches after truth, and in forming our judgment of what is right and wrong.

6. The peculiar tempers and humours of the mind have an influence upon our judgments, and are the occaſion of numberleſs miſtakes. Some perſons are of an eaſy and credulous temper, while others are perpetually diſcovering a ſpirit of contradiction. Some are always poſitive, ſome ever doubting, and others perpetually changing one opinion for another. Such tempers are very injurious to a right judgment of things; but may be remedied by patience, and a diligent ſearch after truth.

7. A want of perception, a defect in memory, or a contracted mind, are the cauſes of great miſtakes and inconſiſtencies in judgment. Theſe defects may be greatly remedied by application and ſtudy of proper rules.

PREJUDICES *ariſing from* OTHERS *are*,

1. *Prejudices* of education, which we imbibe from ſilly nurſes, unſkilful teachers, as well as from ſuperſtitious and illiterate perſons. We are taught that there are hobgoblins and bugbears in the dark; we learn to foretel futurities by good or evil omens, and to preſage approaching death in a family by ravens and little worms, called *death-watches*. Theſe

pre-

prejudices are to be cured by bringing the principles of our youth to the teſt of a minute inveſtigation, when we come to years of underſtanding.

2. The cuſtom or faſhion of thoſe among whom we live is another ſort of *prejudice*. Our opinions of cookery, dreſs, and manners are influenced by cuſtom; for what is elegant, polite, and decent in one country is ridiculous in another. We may rid ourſelves of this prejudice by travelling, or reading the travels of other men, who have acquired ſome repute for their inveſtigation of manners of the different countries they have actually viſited.

3. The authority of men is the ſpring of another kind of *prejudice*. We pay an unreaſonable deference to the authority of the *ancients*, and many frivolous trifles are reverenced for no other reaſon, but becauſe they wear the mark of *antiquity*. The ſentiments of Ariſtotle were imbibed and maintained by all the ſchools in *Europe* for ſeveral centuries, and a citation from his writings was thought a ſufficient proof of any propoſition. A writer or preacher of a great name draws a multitude of followers into his own miſtakes. To remedy this evil, let us remember, that no man, of whatever rank or character, has any juſt pretence to ſway the judgments of others by his own authority; and that riches, honours, titles, and reputation, are not always accompanied with truth and wiſdom.

4. *Prejudices* ariſing from the *manner of a propoſal*, are near akin to thoſe of authority. Oratory and fine words have a powerful influence upon moſt men; others readily believe what another dictates with a poſitive

poſitive air and a great aſſurance; others are frightened into the belief of particular doctrines, becauſe a great name pronounces the contrary ſentiments to be impious or dangerous. To guard againſt this prejudice is to diſtinguiſh between the *ſubſtance* of any *doctrine*, and the *manner* by which it is enforced, and not to yield our aſſent but by the convincing evidence of truth.

Section IV.

General Directions for Judging *properly, in the Order of Dr.* Watts's *Diſtribution of them.*

I. *Direct.* WHEN we conſider ourſelves as philoſophers or ſearchers after truth, we ſhould re-examine all our old opinions, and enquire what was the ground of them, and whether our aſſent was built on juſt evidence; and then we ſhould caſt off all thoſe judgments which were framed heretofore without due examination.

II. *Direct.* Endeavour that all your ideas of thoſe objects concerning which you paſs judgment, be clear and diſtinct, complete, comprehenſive, extenſive, and orderly, as far as you have occaſion to judge concerning them.

III. *Direct.* When you have obtained clear and comprehenſive ideas both of the ſubject and *predicate* of a propoſition, then compare thoſe ideas of the ſubject and predicate together with the utmoſt attention, and obſerve how far they agree, and wherein they differ: Whether the propoſition may be affirmed

abſo-

abſolutely or *relatively*, whether the *whole* or in *part*, whether *univerſally* or *particularly*, and then under *what particular limitations*.

IV. *Direct.* Search for evidence of truth with diligence and integrity, and be heartily ready to receive evidence, whether for the agreement or diſagreement of ideas.

V. *Direct.* Since the evidence of the agreement or diſagreement of two ideas is the ground of our aſſent to any propoſition, or the great criterion of truth; therefore we ſhould ſuſpend our judgment, and neither affirm nor deny till this evidence appears.

VI. *Direct.* Judge of every propoſition by the proper mediums or means whereby its evidence is to be obtained.

VII. *Direct.* We ſhould have ſome general principles of truth ſettled in our minds, that they may always be ready to aſſiſt us in forming our judgments of other things whoſe evidence is leſs obvious.

VIII. *Direct.* The degrees of our aſſent ſhould always bear an exact proportion to the different degrees of evidence.

IX. *Direct.* Our minds ſhould be always open to receive truth; nor ſhould we ever think ourſelves too wiſe to be inſtructed.

BOOK

BOOK III.

DISCOURSE,

OR

SYLLOGISM.

SYLLOGISM is an *argument* or form of *reasoning*, consisting of three propositions; having this property, that the conclusion necessarily follows from the *two* premises: in manner, that if the first and second propositions be granted, the conclusion must be granted also, and the whole allowed for a demonstration. But if the premises be only *probable*, or *contingent*, the syllogism is said to be *dialectical*; if they be certain, *apodictical*; if false, under an appearance of truth, *sophistic*, or *paralogistic*. As often as the mind observes any two notions to agree to a third, which is done in two propositions; it immediately concludes that they agree to each other: or if it finds that one of them agrees, and the other dif-

disagrees; which is likewise done in two propositions; it immediately pronounces that they disagree with each other.—And such is a syllogism, which, it hence appears, is nothing but a *mental discourse* or *reasoning*, whereby, from any two propositions granted, a third is necessarily reduced.

Hence the Greeks call it *syllogism*, the Romans *lectio* or *ratiocinatio*, as being a kind of computation, which, either by adding, or subtracting, gathers either the sum or the remainder: for as, if we add two or three, we thence collect five; so if to this proposition, "man is an animal," you add this, "every animal thinks;" you thence deduce this, "therefore man thinks."

The three propositions whereof a syllogism consists, the first is, by way of eminence, called *the proposition*, as being proposed for the basis of the whole argument; the second is called the *assumption*, as being assumed to assist by inferring the third: though they are both called *sumptiones*, because assumed for the sake of the third; and both premises, as being premised to it; and for the same reason both are called *antecedents*, only the first *major*, and the latter *minor*. The third is called the conclusion, as being the close of the whole argumentation; and sometimes *complexio*, as including the two notions, before separately compared; and *consequens*, because it follows from the *antecedents*; and lastly, *illatio*, because inferred from the premises by means of the *illative* particle *ergo*, therefore.

As the *conclusion* is the principal part of a syllogism, it hence arises, that, though both the proposition and assumption

aſſumption conſiſt each of its ſubject and attribute, yet the ſubject and attribute of a ſyllogiſm are properly underſtood of thoſe of the concluſion. Again, in the inſtance juſt mentioned, animal being uſed both as the ſubject and attribute, it is held a kind of intermediate between the two, and frequently called medium; in reſpect to which, both the ſubject and attribute, *man* and *thinks* are called *extremes*, or *terms*; only the ſubject the greater extreme, and the attribute the leſs.

A ſyllogiſm, whether ſimple or compound, may either be *categorical*, as that already inſtanced, wherein both premiſes are poſitive. Or *hypothetical*, wherein one or both of the premiſes are only ſuppoſed; as, if the ſun ſhines, it is day: but the ſun does ſhine, therefore it is day. Or, *analogical*; as the baſe is to the column; ſo is juſtice to the commonwealth; but, if the baſe be withdrawn, the column is overturned; therefore, if juſtice be taken away, the commonwealth is overturned. Or *diazeutic*, or *disjunctive*; as, " either they mean to pleaſe or to profit, but they do not mean to pleaſe; therefore they aim to profit.

But the moſt convenient form of a perfect ſyllogiſm, is to have the medium in the middle, placed between the ſubject and attribute; as in the inſtance juſt mentioned. And of this form there are TWO FIGURES,—the one *coherent*, or *conjunct* and *affirmative*; founded on this *canon*, that what agrees with any thing, likewiſe agrees with that wherewith this neceſſarily agrees: the other *incoherent* or *disjunct*, and *negative*, founded on this *canon*, that what agrees

agrees with any thing, disagrees with that wherewith this disagrees.

Each of *these figures* has three modes, viz. *general*, *particular*, and *mixed*.

A syllogism, wherein one of the premises is suppressed, but as to be understood, is called *enthymeme*; e. g. every animal thinks, therefore man thinks; wherein the proposition that man is an animal, is understood.

⁂ The demonstrations of mathematicians are only series of enthymemes: for every thing in mathematics is concluded or proved by syllogism; only omitting such premises as occur of their own accord, or as are referred to by citations.

SECTION I.

RULES *for simple, regular* SYLLOGISMS, *according to Dr.* Watts, *are*,

1. THE middle term must not be taken twice particularly, but once at least universally.

2. The terms in the conclusion must never be taken more universally than they are in the premises.

3. A negative conclusion cannot be proved by two affirmative premises.

4. If one of the premises be negative, the conclusion must be negative.

5. If

5. If either of the premiſes be particular, the concluſion muſt alſo be particular.

6. No concluſion can be drawn from two negative premiſes.

7. Nor can any thing be concluded from two particular premiſes.

Note, A more laborious and accurate proof of theſe rules, and the derivation of every part of them in all poſſible caſes, require ſo much time, and are of ſo little importance to aſſiſt the *right uſe of reaſon*, that it is needleſs and foreign to my plan to inſiſt longer upon them here. This is done in a maſterly manner in the *Art of Thinking*, part iii. c. 3, &c. But as theſe *ſcholaſtic ſubtleties* may in ſome caſes have their uſe, the following conciſe explanation have been added, with the Doctor's examples.

There are generally counted THREE FIGURES.

1. The *middle term* is the *ſubject* of the *major* propoſition, and the *predicate* of the *minor*.

2. The middle term is the *predicate* of both the premiſes.

3. Is the *ſubject* of both the premiſes.

The *firſt figure* contains four *modes*, whoſe names are Barbara, Celarent, Darii, Ferio. And it is the excellency of this figure that all ſorts of queſtions or concluſions may be proved by it, whether A. E. I. or

or O. i. e. univerfal or particular, affirmative or negative, as

BAR. Every wicked man is truly miferable,
BA. All tyrants are wicked men,
RA. Therefore all tyrants are miferable.

CE. He who is always in fear is not happy;
LA. Covetous men are always in fear;
RENT. Therefore covetous men are not happy.

DA. They who pleafe God are happy;
RI. Some poor men pleafe God;
I. Therefore fome poor men are happy.

FE. Nothing that muft be repented of is truly defirable;
RI. Some pleafures muft be repented of;
O. Therefore there are fome pleafures which are not truly defirable.

The *fecond figure* contains four modes; the names are Cefare, Cameftres, Feftino, and Baroco; as

CE. No liar is fit to be believed;
SA. Every good Chriftian is fit to be believed;
RE. Therefore no good Chriftian is a liar.

CA. All pious men deferve efteem;
MES. No robbers deferve efteem;
TRES. Therefore no robbers are pious men.

FE. No fin is excufable;
STI. Some faults are excufable;
NO. Therefore fome faults are not fins.

BA.

BA. Every part of religion is rational;
RO. Some doctrines are not rational;
CO. Therefore some doctrines are no part of religion.

The *third figure* contains six modes; the names are, Darapti, Felapton, Disamis, Datisi, Bocardo, Ferison.

DA. Whosoever loves God shall be saved;
RAP. All the lovers of God have their imperfections;
TI. Therefore some who have imperfections shall be saved, &c.

The modes of these three figures are comprised in four *Latin* verses.

Barbara, Celarent, Darii, Ferio *quoque primæ.*
Cesare, Camestres, Festino, Baroco, *secundæ.*
Tertia Darapti *sibi vindicat, atque* Felapton,
Adjungens Disamis, Datisi, Bocardo, Ferison.

The SPECIAL RULES of these THREE FIGURES are,

1. The major proposition must always be universal, and the minor affirmative.

2. The major must be universal, and one of the premises, together with the conclusion, must be negative.

3. The minor must be affirmative, and the conclusion always particular.

SECTION

SECTION II.

COMPLEX SYLLOGISMS.

A complex ſyllogiſm is when the *middle term* is not connected with the *whole predicate* or the *whole ſubject*, in two diſtinct propoſitions, but is intermixed and compared with them by parts, or in a confuſed manner, and in different forms of ſpeech; as

The ſun is a ſenſeleſs being;
The *Perſians* worſhip the ſun;
Therefore the Perſians worſhip a ſenſeleſs being.

Here the *predicate* of the concluſion is *worſhip a ſenſeleſs being*, part of which is joined with the middle term ſun in the major propoſition, and the other part in the minor.

*** Though this ſort of argument is confeſſed to be *entangled*, or *confuſed* and *irregular*, if examined by the rules of *ſimple ſyllogiſms*; yet there is a great variety of arguments uſed in books of learning, and in common life, whoſe conſequence is ſtrong and evident, and which muſt be ranked under this head; as

1. *Excluſive* propoſitions will form a complex argument; as

Pious men are the only favourites of heaven;
True Chriſtians are favourites of heaven;
Therefore true Chriſtians are pious men.

Or

Or thus:

Pious men are the only favourites of heaven;
Hypocrites are not pious men;
Therefore hypocrites are no favourites of heaven.

II. *Exceptive* propositions will make such complex syllogisms; as,

None but physicians came to the consultation;
The nurse is no physician;
Therefore the nurse came not to the consultation.

III. *Comparative* propositions; as,

Knowledge is better than riches;
Virtue is better than knowledge;
Therefore virtue is better than riches.

Or thus:

A dove will fly a mile a minute;
A swallow flies swifter than a dove;
Therefore a swallow will fly more than a mile in a minute.

IV. *Inceptive* and *desitive* propositions; as,

Fogs vanish as the sun rises;
But the fogs have not yet begun to vanish;
Therefore the sun is not as yet risen.

V. *Modal* propositions; as,

It is necessary that a general understood the art o war;
But Caius does not understand the art of war;
Therefore it is necessary Caius should not be a general.

Or thus:

A total eclipſe of the ſun would cauſe darkneſs at noon;
It is poſſible that the moon at that time may totally eclipſe the ſun;
Therefore it is poſſible that the moon may cauſe darkneſs at noon.

Note, The *truth* of complex ſyllogiſms in general may be proved by reducing them either to *regular, ſimple* ſyllogiſms, or to ſome of the *conjunctive* ſyllogiſms, which are to follow in the next ſection. The firſt argument may be reduced to a ſyllogiſm in *Barbara* thus:

The ſun is a ſenſeleſs being;
What the Perſians worſhip is the ſun;
Therefore what the Perſians worſhip is a ſenſeleſs being.

SECTION III.

CONJUNCTIVE SYLLOGISMS.

A *conjunctive* ſyllogiſm is when one of the premiſes, (the major) has diſtinct parts, which are joined by a conjunction, or ſome ſuch particle of ſpeech. Theſe ſyllogiſms are of various kinds, but their principal ones are,

1. The Conditional or Hypothetical.
2. The Disjunctive.
3. The Relative, and
4. The Connexive.

The

The *conditional* or *hypothetical* ſyllogiſm is that whoſe *major* or *minor*, or *both*, are conditional propoſitions; as,

If there be a God, the world is govern'd by Providence;
But there is a God;
Therefore the world is governed by Providence.

Here the *antecedent* is aſſerted in the minor, that the *conſequent* may be aſſerted in the concluſion; which is called arguing from *the poſition of the antecedent* to the *poſition of the conſequent.*

Again:

If the ſun ſhines it is day;
But it is not day;
Therefore the ſun does not ſhine.

Here the *conſequent* is contradicted in the minor propoſition, that the antecedent may be contradicted in the concluſion, which is called arguing *from the removing of the conſequent to the removing of the antecedent.*

A *disjunctive* ſyllogiſm is when the *major* propoſition is disjunctive, being connected by the particles *or*, *either*, &c. as,

The earth moves in a circle or ellipſis;
But it does not move in a circle;
Therefore it moves in an ellipſis.

Note, This kind of ſyllogiſm may have many parts or members; as,

It is either ſpring, ſummer, autumn, or winter;
But it is not ſpring, autumn or winter;
Therefore it is ſummer.

 A re-

A *relative* ſyllogiſm is when the *major* propoſition is relative; as,

Where Chriſt is, there ſhall his ſervants be;
But Chriſt is in heaven;
Therefore his ſervants ſhall be there alſo.

Or thus:

As is the captain, ſo are his ſoldiers;
But the captain is a coward;
Therefore his ſoldiers are ſo too.

Note, Arguments which relate to *proportion* muſt be referred to this head; for example:

As two are to four, ſo are three to ſix;
But two make the half of four;
Therefore three make the half of ſix.

A *connexive* ſyllogiſm requires that two or more ideas be ſo connected either in the *complex ſubject* or *predicate* of the major, that if one of them be affirmed or denied in the *minor*, common ſenſe will naturally ſhew us what will be the conſequence; as,

London and Paris are in different latitudes;
The latitude of London is 51° 32′;
Therefore this cannot be the latitude of Paris.

Note, Some call theſe *copulative* ſyllogiſms. Theſe connective ſyllogiſms may be transformed into *categorical* ones by thoſe who have a mind to prove the truth of them that way; or they may be eaſily converted into each other by changing the forms of ſpeech. Care muſt be taken that the *major* propoſition

tion be true, for upon that depends the whole force of the argument.

Section IV.

COMPOUND SYLLOGISMS.

A *compound ſyllogiſm* contains more than three propoſitions, being made up of two or more ſingle ſyllogiſms, into which they may be reſolved: Theſe are divided into

1. Epichirema,
2. Dilemma,
3. Proſyllogiſm, and
4. Sorites.

Epichirema ſyllogiſm proves the *major* or *minor*, or *both*, before it draws the concluſion; as,

Sickneſs may be good for us; for it weans us from the pleaſures of life, and makes us think of dying.

But we are uneaſy under ſickneſs; which we manifeſt by our impatience, complaints, &c.

Therefore we are ſometimes uneaſy under that which is good for us.

Another example from Cicero in defence of Milo, who had killed Clodius. His *major* propoſition is,

That it is lawful for one man to kill another who lies in wait to kill him; which he proves from the cuſtom of nations, from natural equity, examples, &c.

His *minor* is,

That Clodius laid wait for Milo, which he proves by his arms, guards, &c.

And then infers the conclusion,

That it was lawful for Milo to kill Clodius.

A DILEMMA.

Dilemma is argument consisting of two or more propositions, which divides the whole into all its parts or members, by a disjunctive proposition, and then infers something concerning each part, which is finally referred to concerning the whole. For example:

In this life we must either obey our vicious inclinations, or resist them;
To obey them will bring sin and sorrow; to resist them is laborious and painful;
Therefore, we cannot be perfectly free from sorrow and pain in this life.

A Dilemma becomes faulty or ineffectual three ways: first, when the members of the division are not well opposed, or not fully enumerated, for then the major is false. Secondly, when what is asserted concerning each part is not just, for then the minor is not true. Thirdly, when it may be retorted with equal force upon him who utters it. This was the case of the celebrated dilemma of *Protagoras*, who taught Euathlus the art of pleading, in consideration

of

of a sum of money, which Euathlus promised to pay him the first day he gained any cause in court.

Protagoras goes to law, and argues thus:

Either I shall gain the cause, or you will gain it;
If I gain the cause you must pay me according to the sentence of the judge;
If you gain it, you must pay me according to the covenant between us;
Therefore whether the cause goes for me or against me, you must pay me the money.

But Euathlus thus retorted the Dilemma upon his master.

Either I shall gain the cause or lose it;
If I gain it, nothing will be due to you according to the sentence;
If I lose it, nothing will be due to you according to our covenant;
Therefore, let the cause go which way it will, I shall pay you nothing.

A *prosyllogism* may be defined as an argument composed of two syllogisms, so disposed, as that the conclusion of the former is the major or minor of the latter: So that the second syllogism may be omitted or understood; as,

Blood cannot think;
But the soul of man thinks;
Therefore the soul of man is not blood;
But the soul of a brute is his blood;
Therefore the soul of a man is different from the soul of a brute.

A *Sorites* is when ſeveral middle terms are choſen, to connect one another ſucceſſively in ſeveral propoſitions, 'till the laſt propoſition connects its predicate with the ſubject. Such was the facetious argument of Themiſtocles, to prove that his ſon under ten years of age, governed the whole world:

My ſon governs his mother;
His mother me;
I the Athenians;
The Athenians the reſt of Greece;
Greece commands Europe;
Europe the whole world;
Therefore my ſon governs the whole world.

Note, Syllogiſms having more than three propoſitions may be termed redundant. But there is a *defective* or *imperfect* kind, called an ENTHYMEM, which is the moſt common ſort of argument both in writing and converſation; as,

True religion is accompanied with good morals;
Therefore a knave is not truly religious.

SECTION V.

ARGUMENTS.

AN Argument is the MIDDLE TERM or *third idea*, invented and diſpoſed in two propoſitions in ſuch a manner, as to ſhew the connexion between the major and minor term in the concluſion; this *middle term* is called the argument, becauſe upon it depends the force of the ſyllogiſm.

Argu-

Arguments are called *grammatical*, *logical*, *phyfical*, *metaphyfical*, *moral*, *mechanical*, *theological*, &c. agreeable to the art, fcience, or fubject, from whence the middle term is borrowed. Thus we prove that no man fhould fteal from his neighbour, becaufe the Scripture forbids it; this is a theological argument; if we prove it from the laws of the land, it is political; but if we prove it from the principle of reafon and equity, the argument is moral.

Arguments are either *certain* and *evident*, or *doubtful* and merely *probable*. Probable arguments are thofe whofe conclufions are proved from fome probable medium. Evident and certain arguments are thofe which prove their conclufions by clear mediums and undoubted principles; thefe are generally called *demonftrations*.

Note, Demonftrations A PRIORI, prove the effect by its neceffary caufe; à pofteriori infer the caufe from its neceffary effect.

Arguments are divided into *artificial* and *inartificial*. An artificial argument is taken from the nature and circumftances of the thing; and if the argument be ftrong it produces a *natural* certainty; as,

> The world was created by God; becaufe nothing can create itfelf.

An artificial argument is the teftimony of another, and this is called *original*, when our information proceeds immediately from the perfons concerned, or from eye or ear-witneffes of a fact; but when it is

delivered by the report of others, it is called *tradition.*

Arguments are either *direct* or *indirect.* It is a direct argument where the middle term is such as proves the question itself, and infers that very proposition itself which was the matter of enquiry: An indirect or oblique argument tends to prove or refute some other proposition, and thereby shews the truth of the thing by undeniable consequence. Indirect arguments are of several kinds. 1. As when some contradictory proposition is proved to be false, improbable, or impossible. This is called a proof *per impossible*, or a *reductio* ad absurdum. 2. When some proposition is proved to be true that is *less probable*, and thence it is inferred that the original proposition is true because it is *more* probable. This is an argument *ex magis probabili ad minus.* 3. When any other proposition is proved upon which it was before agreed to yield the original question. This is an argument *ex concesso.*

Another rank of arguments which have Latin names; and are an address to our

Judgment,	——	Argumentum ad judicium.
Our *Faith*,	——	Argumentum ad fidem.
Our *Ignorance*,	—	Argumentum ad ignorantium.
Our *Profession*,	—	Argumentum ad hominem.
Our *Modesty*,	—	Argumentum ad verecundiam.
Or our *Passions*,	—	Argumentum ad passiones.

SECTION

SECTION VI.

SOPHISMS.

A SOPHISM is an argument which carries the face of truth, and yet leads into error. A particular defcription of thefe fallacious arguments are neceffary, in order that we may with more care and readinefs detect and folve them.

1. The firft fort of fophifm is called *ignoratio elenchi*, or a miftake of the queftion.

2. This is called *petitio principii*, or a fuppofition of what is not granted.

3. That fort of fallacy which is called a *circle*, is very near akin to the fecond.

4. This is called *non caufa pro caufa*, or the affignation of a falfe caufe.

5. This is termed *accidentia*, by which we pronounce concerning the nature and effential properties of any fubject, agreeably to fomething which is merely accidental.

6. This fophifm borders upon the 5th; and that is when we argue from that which is true abfolutely, fimply, and abftracted from all circumftances; this is called, in the Schools, *à dicto fecundum quid ad dictum fimpliciter*. This fophifm has alfo its reverfe; as, when

when we argue from that which is true, ſimply and abſolutely, to prove the ſame thing true in all particular circumſtances whatever.

7. The ſophiſms of *compoſition* and *diviſion* come next to be mentioned.

Compoſition, when we infer any thing concerning ideas in a compound ſenſe, which is only true in a divided ſenſe.

Diviſion, when we infer the ſame thing concerning ideas in a divided ſenſe, which is only true in a compound one.

This ſort of ſophiſm is committed, when the word all is taken in a collective and diſtributive ſenſe, without a due diſtinction. It is the ſame fallacy, when the univerſal word all, or no, refers to ſpecies in one propoſition, and to the individuals in another.

8. This ſophiſm ariſes from our abuſe of the ambiguity of words, which is the largeſt and moſt extenſive kind of fallacy; and indeed, ſeveral of the former fallacies might be reduced to this head.

When the words or phraſes are plainly equivocal, they are called ſophiſms of equivocation.

This ſophiſm, as well as the foregoing, and all of the like nature, are SOLVED by ſhewing the different ſenſes of the words, terms or phraſes. But, where ſuch groſs equivocations and ambiguities appear in arguments, there is little in impoſing on ourſelves or others; the greateſt danger, and what we are perpetually

[illegible] expoſed to in reaſoning is, where the two ſenſes or ſignifications of one term are near akin, and not plainly diſtinguiſhed; and yet are ſufficiently different in their ſenſe, to lead us into great miſtakes, if we be not watchful. And, indeed, the greateſt part of controverſies, in the ſacred or civil life, ariſe from different ſenſes that are put upon words, and the different ideas conveyed by them.

⁂ There is beſides another ſort of ſophiſm, which is wont to be called an *imperfect enumeration* or a *falſe induction*, when, from a few experiments, or obſervations, men infer general theorems and univerſal propoſitions.

Dr. Watts has given us the following GENERAL RULES to direct our reaſoning.

Rule I. We ſhould accuſtom ourſelves, even in our younger years, to clear and diſtinct ideas, to evident propoſitions, and to ſtrong and convincing arguments.

But this habit of conceiving clearly, of judging juſtly, and reaſoning well, is only to be obtained by *cuſtom* and *practice*. The *mathematical* ſciences, and particularly arithmetic, geometry, and mechanics, abound with the greateſt clearneſs of thought, and force of reaſoning. Something of theſe ſciences ſhould be ſtudied by every body who pretends to learning; and that, as Mr. Locke expreſſes it, not ſo much to make us mathematicians, as to make us reaſonable creatures.

Rule

Rule 2. Endeavour to enlarge your general ac-quaintance with things, in order to furniſh yourſelf with plenty of topics, or middle terms, to make uſe of in our ſyllogiſms; and diligently ſearch into and conſider the nature, properties, circumſtances and relations of the particular ſubject about which you are arguing or judging.

The moſt extenſive ſurvey poſſible of our whole ſubject is the beſt ſecurity againſt inconſiſtencies; for it is arguing upon a partial view of things that leads us into frequent miſtakes and abſurdities.

Rule 3. While you are arguing upon any ſubject, be ſure to keep the preciſe point of the queſtion always in view; and neither add to it nor omit any of its parts.

By thus keeping to the ſimple matter of enquiry, you will be ſecured from impertinent anſwers and raſh determinations.

Rule 4. Having well conſidered what is unknown in the queſtion, then conſider how much you know of it already, or of the ideas and terms whereof it is compoſed.

Thoſe ideas, whereby the known and unknown parts of the queſtion are connected, will furniſh you with middle terms or arguments, whereby the thing propoſed may be proved or diſproved.

Rule 5. In chuſing your middle terms or arguments to prove any queſtion, always take ſuch topics

as

are fureft, and leaft fallible, and which carry the greateft evidence with them.

Remember that it is the weight of your arguments, not their number, which is chiefly to be regarded, efpecially in proving any propofition which admits of *natural certainty*, or of a complete demonftration. Yet there are many cafes, wherein the growing number of *probable arguments* increafes the degree of probability, and gives us a greater affurance of the truth of what is propofed.

Rule 6. Prove your conclufion, as far as poffible, by fome propofitions which are in themfelves more plain, evident and certain than the conclufion; or at leaft fuch as are more known, and more intelligible to the perfon whom you would convince.

Common fenfe dictates, that it is impoffible to eftablifh any truth, and to convince others of it, but by fomething that is better known to them than that truth is.

Rule 7. Let your arguments tend to enlighten the underftanding, as well as to captivate the judgment, i. e. let them not only force the affent, but alfo illuftrate the point in queftion, fo as to make it more generally underftood.

Rule 8. Take care to diftinguifh between an explication and an argument, between a mere illuftration and a folid proof.

Proper *fimilies* and *allufions* are often ufeful in explaining and throwing a light upon a fubject, but we

we ſhould not miſtake them for concluſive arguments.

Rule 9. In your whole courſe of reaſoning keep your mind ſincerely intent in the purſuit of truth: and follow ſolid argument whereſoever it leads you.

The *power of reaſoning* was given us by our Maker for this very purpoſe—TO PURSUE TRUTH; and we abuſe one of his richeſt gifts, if we yield it up to be led aſtray by any of the meaner powers of nature, or the periſhing intereſts of this life.

BOOK

BOOK IV.

METHOD.

METHOD may be defined to be the art of disposing things in ſuch a manner, as they may be eaſily comprehended, either to diſcover the truth which we ourſelves are ignorant of, or to demonſtrate it to others, when known.

Method is diſtributed into two general kinds:

1. Natural.
2. Arbitrary.

SECTION I.

NATURAL *and* ARBITRARY METHOD.

BY the firſt we obſerve the order of nature, and proceed in ſuch a manner, that the knowledge of things

things which follow, depends in a great meaſure on the things which precede, and this is either

ANALYTIC or SYNTHETIC.

Analytic method teaches to decline and conſtrue reaſon, as grammar does words; or it may be defined as a method which takes the whole compound as it finds it, whether it be a *ſpecies* or an *individual*, and leads us into the knowledge of it by reſolving it into its firſt principles or parts, its generic nature, and its ſpecial properties; and therefore it is called the method of RESOLUTION.

Synthetic method, or method of compoſition, denotes a branch of method *oppoſite* to analyſis; by this method we purſue the truth by reaſons drawn from principles before eſtabliſhed, or aſſumed, and propoſitions formerly proved; and proceeding by a regular chain, till he come to the concluſion: Thus having learnt the letters of the alphabet, we join them to make ſyllables, of ſyllables we compoſe words, and of words we make ſentences and diſcourſes.

Note, Neither of theſe two methods ſhould be too ſcrupulouſly purſued, either in the invention or in the communicating of knowledge. It is enough if the *order* of *nature* be obſerved in making the knowledge of things following depend on the knowledge of things which have gone before. Often times a *mixed method* will be found moſt effectual for theſe purpoſes.

2. *Arbitrary Method.*

This method is confined to no certain forms, but accommodates itſelf to various purpoſes; whether it

be

be to aſſiſt memory, to perſuade, delight, or amuſe the reader or hearer. This method is therefore generally adopted by orators and poets, who ſometimes omit things eſſential to the ſubject which they apprehend would be diſpleaſing, and run into beautiful digreſſions or needleſs circumſtances, which have little relation to the point in hand, but are adapted to allure and entertain the mind.

SECTION II.

The RULES *of* METHOD.

THE moſt important rules of *true method*, whether analytic or ſynthetic, are drawn from the following heads:

1. Safe.
2. Plain and eaſy.
3. Diſtinct.
4. Full, or without defect.
5. Short, or without ſuperfluity.
6. Proper to the ſubject and the deſign.
7. Connected.

Rule 1. Good method ſhould be ſafe and ſecure from error. To this end our fundamental propoſitions muſt be well-grounded, our arguments ſtrong, and drawn up with ſo much caution, as to prevent all poſſible objections.

Rule 2. Let your method be plain and eaſy. In order to this we muſt begin with things which are

moſt known and obvious, and proceed by gentle ſteps to things which are unknown and difficult; always endeavouring to expreſs our conceptions in a clear and eaſy manner; and avoid a too numerous ſubdiviſion.

Rule 3. Let your method be diſtinct, and without the perplexing mixture of things which ought to be kept ſeparate; and this will be eaſily practiſed by uſing no arguments which are foreign to the ſubject; by dividing every idea into its reſpective parts, as far as it is then requiſite; and that every argument be ranged in its proper claſs.

Rule 4. The method of treating a ſubject ſhould be plenary, ſo that nothing may be wanting; nothing which is neceſſary or proper ſhould be omitted. This fullneſs of method however does not require that every thing ſhould be ſaid which can be ſaid upon any ſubject; for this would make each ſingle ſcience endleſs.

Rule 5. As your method muſt be full without deficiency, ſo it muſt be ſhort, or without ſuperfluity. To this end we muſt carefully guard againſt a tedious prolixity, needleſs repetitions, and long or frequent digreſſions.

Rule 6. Take care that your method be proper to the ſubject, to your preſent deſign, as well as proper to the age and place we live in. The mutual relation and dependence of the ſeveral parts of a diſcourſe ſhould be ſo juſt and evident, that each may naturally lead on to the next, and be joined to it by ſome proper and graceful form of tranſition.

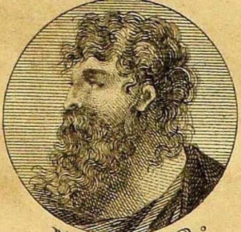
Note,

Note, Those who have never any occaſion to communicate knowledge by writing, or by public diſcourſes, may nevertheleſs derive conſiderable advantages from theſe rules, as they teach how to judge with accuracy concerning the performances of others: Beſides, a good acquaintance with *method* will greatly aſſiſt every one in ranging, diſpoſing, and managing human affairs of every claſs and denomination.

MYTHOLOGY.

ONE of the moſt conſiderable branches of the belles-lettres is MYTHOLOGY, which is well known to conſiſt of the wildeſt reveries and inconſiſtencies; ſometimes indeed deduced from facts, without date, order, or connexion: And in certain inſtances, theſe very facts are variouſly repreſented and frequently repeated. This promiſcuous aſſemblage of truth and fiction would long ſince have been univerſally exploded, had it not been for the ABSOLUTE neceſſity of making it a preparatory ſtudy for the elucidation of the ancient writers; to point out the beauties of poetry, painting, and ſtatuary; as well as for a right underſtanding of numberleſs expreſſions, ſuch as a Muſe, a Grace, a Hebe, &c. words which preſent us with poetic images, and can never be comprehended, but by a general acquaintance with the FABULOUS GODS and HEROES of ANTIQUITY.

My firſt arrangement then will conſiſt of the TWELVE GREAT CELESTIAL DEITIES.



NIMROD.

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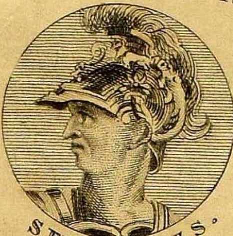

SEMIRAMIS.

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NINUS.

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SAUL.

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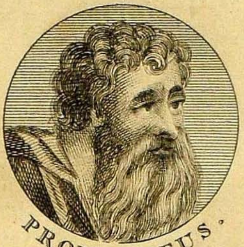

PROMETHEUS.

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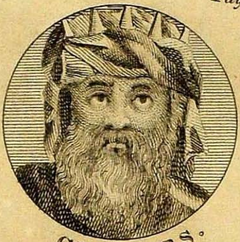

CECROPS.

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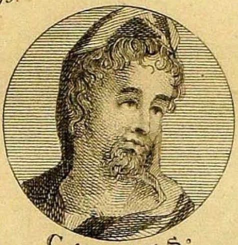

CADMUS.

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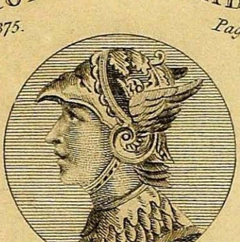

PERSEUS.

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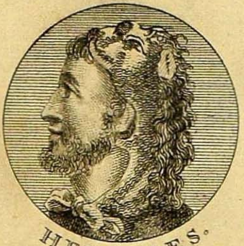
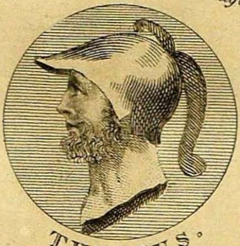


HERCULES.

Page 306 & 376.



THESEUS.

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ROMULUS.

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CANDAULES.

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CROESUS.

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CYRUS.

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ALEXANDER.

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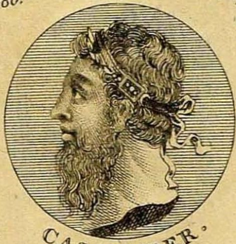

CASSANDER.

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VALENS.

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ARCADIUS.

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CHARLEMAGNE.

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OTHOMAN.

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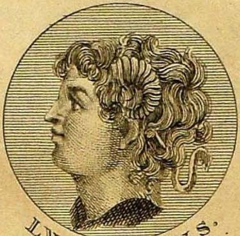

LYSIMACHUS.

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PTOLOMY.

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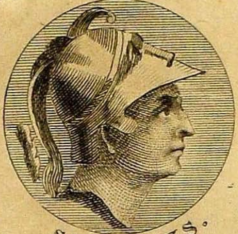

SELEUCUS.

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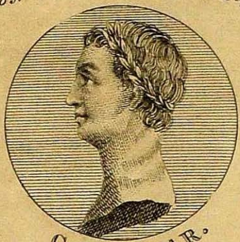

C. J. CÆSAR.

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1. JUPITER.

He ſpoke, and awful bends his ſable brows;
Shakes his ambroſial curls, and gives the nod;
The ſtamp of fate, and ſanction of the God:
High heav'n with trembling the dread ſignal took,
And all Olympus to the centre ſhook.

THE Carthaginians called this divinity *Ammon*; the Babylonians *Belus*; the Egyptians *Serapis*; the Athenians the *Olympian Jupiter*; and the Romans the *Capitoline Jupiter*. Beſides theſe, almoſt every other nation, and even city, had its reſpective Jupiter, and particular name.—Varro enumerates no leſs than three hundred. Virgil ſtyles him the Father of the Gods and King of Men.

The ancient poets make him the ſon of Saturn and Ops, brought up on mount Ida in Crete; who, in proceſs of time, married his ſiſter Juno, and dethroned his father.

Mythologiſts ſuppoſe that Jupiter was really king of Crete, and contemporary with the patriarch Abraham; that he depoſed his father Saturn, and divided his paternal inheritance with his brothers Neptune and Pluto. And becauſe the eaſtern part was governed by him, the weſtern by Pluto, and the maritime parts by Neptune;—hence Paganiſm repreſented Jupiter the firſt of Gods, Pluto of the infernal regions, and Neptune of the ſea.

But the thinking part of the heathens believed that *there was but* ONE GREAT BEING, *who made, preserved, and actuated all things.* When they consider-ed him as influencing human affairs in various manners, they gave him as many different names; and from this source 'tis presumed they derived all their immense catalogue of nominal divinities. When HE thundered, they called him Jupiter; when he calmed the seas, Neptune; when he guided their councils, Minerva; and when he gave them strength in battle, Mars.

The Capitoline Jupiter is seated in a curule chair in his chief temple; in his right hand he grasps his fulmen, and in his left he holds his sceptre, as supreme arbiter of earth and heaven.

2. NEPTUNE.

At Jove incens'd, with grief and fury stung,
Prone down the rocky steep he rush'd along;
Fierce as he pass'd, the lofty mountains nod,
The forests shake! earth trembled as he trod,
And felt the footsteps of th' immortal god.

THIS deity is fabled to be also the son of Saturn and Ops, and god of the seas. He married Amphytrite, became famous for his amours, and was with Apollo thrust out of heaven for having conspired against his brother Jupiter. On a medal of Adrian Neptune is standing with his trident in his right hand, holding a dolphin in his left; his foot against part of a ship, implying that he presided over the inland seas, par-

particularly the Mediterranean. The poets have likewiſe repreſented him as paſſing over the calm ſurface of the waters in his chariot, drawn by ſea-horſes.

——— Where'er he guides
His finny courſers, and in triumph rides,
The waves unruffle, and the ſea ſubſides.

3. JUNO.

But I, who walk in awful ſtate above,
The majeſty of heav'n, the ſiſter-wife of Jove.

JUNO is ſtyled the Queen of Heaven, being the wife and ſiſter of the immortal Jove. Her progeny were Vulcan, Mars, and Hebe. The Argivi called her Argiva; the prieſts Calendaris; Curis, from her ſpear; Cingula, from the girdle worn by brides; and Juga, as goddeſs of marriage. She was alſo addreſſed under the names of Lucina, Moneta, Regina, &c.

The Stoics believe that Juno is meant the air; and her being called Jupiter's wife, becauſe the air being naturally cold, is warmed by Jupiter or fire. The Juno Matrona, or Romana, was the favourite one among the Romans; ſhe is ſeen in ſtatues and on gems, in a long robe, covering her from head to foot, through a principle of decency.

4. CERES.

First Ceres taught the ground with grain to sow,
And arm'd with iron shares the crooked plough.
Ceres first tam'd us with her gentle laws,
From her kind hand the world subsistence draws.

CERES, daughter of Saturn and Ops, and Goddess of Agriculture, is said to be so very beautiful, as to be seduced even by her brothers Jupiter and Neptune; by the former she had *Proserpine*, and by the latter *Arion*. Poets and artists represent her crowned with corn or poppies, and her robes falling to the feet. The sacrifices instituted to her honour were principally the *Eleusinia*, so called because they were first celebrated at Eleusis.

5. MINERVA.

High in the midst the blue-ey'd virgin flies;
From rank to rank she darts her ardent eyes:
The dreadful ægis, Jove's immortal shield,
Blaz'd on her arm, and lighten'd all the field:
Round the vast orb an hundred serpents roll'd,
Form'd the bright fringe, and seem'd to burn in gold.

MINERVA, daughter of Jupiter, and Goddess of Wisdom, Arts, and War. Her principal names were *Pallas*, from having slain a giant of that name; *Athena*, motherless; *Parthenos*, a virgin; and *Musica*, as inventress of the pipe. The poets feigned that

that Minerva ſprang from the brain of Jupiter, intimating that the wit and ingenuity of man did not invent the uſeful ſciences, but were derived from the inexhauſtleſs fountain of divine goodneſs and wiſdom.

Jupiter, Juno, and Minerva were deemed guardians of the Roman people, and are often repreſented together on their gems and medals.—The eagle accompanies Jupiter, a peacock Juno, and an owl Minerva. Poets ſpeak of her as very beautiful, but deſcribe her as more terrible, and dealing out her thunders as well as Juno—hence 'tis probable that all three were conſidered by the Romans as one and the ſame deity, under different names and particular attributes.

6. VULCAN.

High-eminent above the works divine,
Where heaven's far-beaming brazen manſions
ſhine;
There the lame architect the goddeſs found,
Obſcure in ſmoke, his forges flaming round;
While bath'd in ſweat from fire to fire he flew,
And, puffing loud, the roaring bellows blew.

VULCAN, ſon of Jupiter and Juno, is called the God of Fire; but at his birth, being a hideous lump of deformity, he was hurled from the higheſt heavens to the earth. This deity married Venus, and forged the thunderbolts of Jupiter: He is however portrayed by ſome of the poets as a mere mortal blackſmith, with the addition of his being a cripple.

7. MARS.

The god of battles in his angry mood,
Clafhing his fword againft his brazen fhield,
Let loofe the reins, and fcours along the field:
Before the wind his fiery courfers fly;
Groans the fad earth, refounds the rattling fky:
Wrath, terror, treafon, tumult, and defpair,
Dire faces, and deform'd, furround the car,
Friends of the God, and followers of the war.

MARS, the fon of Juno, and God of War. He paffionately loved Venus, and was detected in his amours with that goddefs by her hufband Vulcan. His principal names were Mavors, Ares, Gravidus, and Quirinus. He is always reprefented with the attributes, a fpear and a helmet; his chariot drawn by *Fear* and *Terror*—fometimes *Difcord* goes before, *Clamour* and *Anger* clofely following.

8. VESTA.

Vefta and Earth are one; one fire they fhare,
Which does the centre of them both declare.

MOST authors afcribe this name to Cybele, becaufe fhe was alfo the Goddefs of Fire. Some admit of two Veftas, the one wife of Cœlum, the other daughter of Saturn. Virgins only were appointed to celebrate her myfteries, and to keep a perpetual fire in her temples: If by negligence they fuffered it to be extinguifhed, or violated their vows of virginity, they were buried alive.

9. VENUS.

Thus having ſaid, ſhe turn'd, and made appear
Her neck refulgent, and diſhevel'd hair;
Which flowing from her ſhoulders reach'd the
ground,
And widely ſpread ambroſial ſcents around:
In length of train deſcends her ſweeping gown;
And by her graceful walk the queen of love is
known.

VENUS, daughter of Cœlus and Terra; others of the ſea, and ſome derive her birth from Jupiter and Drone. The poets deſcribe her as riſing from the ſea, the Horæ carrying her in triumph to heaven, where the Gods for her exquiſite beauty called her the Goddeſs of Love. Jupiter gave her to Vulcan, for having forged his thunderbolts. She was alſo married to Anchiſes, prince of Troy, by whom ſhe had Æneas, and by Mars Cupid. The attendants of this goddeſs were the Cupids, the Nymphs and the Graces. The Athenians named her Hetaira; the Sidonians Aſtarte; the Romans Barbata; and Homer Philomeides. Her other principal names were Apaturia, Cytheris, Idalia, Marina, Aphroditis, and Paphia.

10. DIANA.

———And ſo ſhe charms the ſight,
When in the dance the graceful goddeſs leads
The quire of nymphs, and o'ertops their heads:
Known by her quiver and her lofty mien,
She walks majeſtic, and ſhe looks their queen.

DIANA, daughter of Jupiter and Latona, Goddeſs of Hunting and Chaſtity. She was called Hecate in hell, Phœbe in heaven, and Diana on earth. Her temple at Epheſus was one of the firſt edifices in the world. Some of her other names were Lucina, Brimo, Opis, Chitone, and Dictynna. As Diana Venatrix or Goddeſs of the Chace, poets and ſtatues repreſent her as running, tall in ſtature, with a face, though handſome, is ſomewhat maſculine; ſhe wears a quiver on her ſhoulder, and holds in her right-hand either a bow or javelin.

11. APOLLO.

Phœbus himſelf the ruſhing battle led;
A veil of clouds involv'd his radiant head:
High-held before him, Jove's enormous ſhield
Portentous ſhone, and ſhaded all the field.

APOLLO, brother to Diana, God of Poetry, Muſic, Arts, and Phyſic, called Phœbus in heaven, becauſe he conducted the chariot of the Sun; Liber Pater on earth, and Apollo in hell. He was driven out of heaven for having deſtroyed the Cyclops, to

revenge

revenge the death of his ſon Æſculapius. His principal names were Sol, Cynthius, Delius, Delphinius, Pæan, and Didgmæus. The ſtatues and buſts of this divinity are diſtinguiſhed by the beauty of the face, the ſymmetry of the limbs, and all the ſoftneſs conſiſtent with ſtrength and vigour; and as ſuch he is repreſented in the Apollo Belvidere, univerſally allowed to be the nobleſt ſtatue in the world.

12. MERCURY.

Or thou, fair MAIA's winged ſon appear,
And human ſhape, in prime of manhood, wear;
Declar'd the guardian of th' imperial ſtate,
Divine avenger of great Cæſar's fate.

MERCURY, the ſon of Jupiter and Maia, was the God of Eloquence, Commerce, and Thieves, and meſſenger of heaven. He conducts departed ſouls to the lower regions; or, in the words of Virgil,

——With golden pinions binds
His flying feet, and mounts the weſtern winds:
And, whether o'er the ſeas or earth he flies,
With rapid force they bear him down the ſkies.
But firſt he graſps, within his awful hand,
The marks of ſovereign power, his magic wand;
With this he draws the ſouls from hollow graves;
With this he drives them down the Stygian waves;
With this he ſeals in ſleep the wakeful ſight,
And eyes, though clos'd in death, reſtores to light.

Horace ſpeaks of Mercury as a wonderful muſician, and repreſents him with a lyre, of which he

was ſaid to be the inventor. His diſtinguiſhing attributes are his Petaſus, or winged cap; the Talaria, or wings for his feet, as alſo the Caduceus, or wand, winged or bound about by ſerpents.

The TERRESTRIAL DEITIES.

1. JANUS.

Why is't that, tho' I other Gods adore,
I firſt muſt Janus' Deity implore?
Becauſe I hold the door, by which acceſs
Is had to any God you would addreſs.

JANUS, in his mythological character, is God of Space and Time; and in the Salian verſes he is ſtyled the God of Gods. Some derive his origin from Cœlus and Hecate. He preſided over the gates of heaven, and when ſupplications were made to any deity, Janus was firſt invoked, becauſe it is he who was to give acceſs to the prayers, even to great Jupiter. This divinity is known by his double form; ſometimes he is repreſented with even four bodies and as many faces. A Roman legend makes him preſiding over peace and war.

Janus himſelf before his fane ſhall wait,
And keep the dreadful iſſues of his gate

With

With bolts and iron bars. Within remains
Imprison'd Fury, bound in brazen chains;
High on a trophy rais'd of useless arms
He sits, and threats the world with vain alarms.

2. SATURNUS.

With his wild empire peace and plenty came;
And hence the GOLDEN TIMES deriv'd their name.

SATURN, or Time, was the son of Cœlum and Terra. His brothers were the Cyclops, Oceanus, Titan, the Giants, &c. His sisters were called Ceres, Tethys, and Ops, or Rhea, which in process of time he married. Saturn being dethroned by his son Jupiter, retired into Italy, where he reigned conjointly with king Janus, whose subjects he civilized, and brought on the Golden Age, so celebrated by the poets.

Saturn is represented presiding over Time, with wings on his shoulders and shackles on his feet. As a planet the poets describe him as very old and decrepid, with fetters on his feet, and a pruning-hook in his hand.

In the Saturnalia, or festivals of this divinity, none but men were permitted to sacrifice; because it was supposed that he only delighted in human blood. And although he is commonly accounted a terrestrial deity, yet the Romans esteemed him as belonging to the lower world.

ÆOLUS.

Æ O L U S.

———A ſpacious cave of living ſtone,
The tyrant ÆOLUS, from his airy throne,
With pow'r imperial curbs the ſtruggling winds,
And ſounding tempeſts in dark priſon binds.

ÆOLUS, ſon of Jupiter by Segeſta, daughter of Hippota, and God of the Winds; the ancients deſcribe him of an angry diſpoſition, rough and furious look, ſetting in a vaſt cave, with his ſubjects fettered or chained down about him: Theſe he was ſuppoſed to let out for a ſtorm, when it ceaſed, they were again ſhut up in their reſpective places.

Æolus was a ſkilful aſtronomer, and an excellent philoſopher, ſkilled in the nature of winds;—hence he was thought to raiſe or ſtill them at his pleaſure.

M O M U S.

MOMUS was feigned to be the ſon of Somnus and Nox, and God of Raillery. He is the obſerver of the words and actions of other divinities, and cenſures, mocks, or derides them with the greateſt liberty.

CYBELE.

———Cybele, the mother of the Gods,
With tinkling cymbals charm'd th' Idean woods.
She ſecret rites and ceremonies taught,
And to the yoke the ſavage lions brought.

THIS Goddeſs, daughter of Cœlum, by the elder Veſta, and wife of Saturn, is alſo called Domina, Alma Mater Deûm, Mater Sancta Deûm Genetrix, Ops, Rhea, Dyndymena, Bona Dea, Idæa and Peſſinuntia. She is repreſented on a medal with a crown of turrets on her head, with a lion on each ſide of her chair, and a pine branch in her hand. The poets and artiſts give her ſometimes a chariot drawn by lions; and Ovid in particular deſcribes her as deſcending from the heavens to the earth in his ſecond book of his Metamorphoſes. Cybele was regarded by the ancient Romans as a goddeſs of the higheſt dignity and worſhip.

Her ſacrifices were celebrated with a confuſed noiſe of timbrels, pipes, and cymbals; the prieſts were called Galli, Curetes, Corybantes, &c. who ſacrificed to her ſitting, touching the earth, and offering up the hearts of their victims.

The MUSES.

THE Nine Muſes, Goddeſſes of the Arts and Sciences, were the daughters of Jupiter and Mnemoſyne.

mosyne. They were originally but three, some say but two; be that as it may, the Augustan age of poets speak of Clio, Thalia, Terpsichore, Euterpe, Erato, Calliope, Polyhymnia, Urania, and Melpomene.

1. CLIO.

CLIO was the mistress of history, and the patroness of heroic poets. She is represented by the figure of a young woman, crowned with laurel, holding a trumpet in one hand and a book in the other.

2. THALIA.

THALIA was the Muse of comedy and pastorals, and is distinguished by her comic mask and pastoral crook.

3. TERPSICHORE.

TERPSICHORE was the Muse of dancing. Ausonius gives her the Cithara. She is generally represented under the figure of a virgin, crowned with garlands, holding a harp in one hand, and instruments of music round her.

4. EUTERPE.

EUTERPE presided over the music played on two pipes; hence some call her Tibicina. She

was

was alſo the inventreſs of logic. She is crowned with flowers, holding muſical papers in her hand, with muſical inſtruments round her.

5. ERATO.

THIS Muſe preſided over the amorous kinds of poetry. She is crowned with myrtle and roſes, holding a lyre and fiddle-ſtick; and on her ſide a winged Cupid, with his bow and quiver.

6. CALLIOPE.

THIS Muſe is reckoned the moſt excellent of the nine, and preſides over rhetoric. The poets crown her with laurel, holding a trumpet and a book, with three others near her, which are the Iliad, Odyſſey, and the Æneid.

7. POLYHYMNIA.

THIS Muſe preſided over rhetoric. She is repreſented in white robes, with a crown of pearls on her head, and a ſceptre in her left hand, the right being extended as in the action of ſpeaking.

8. URANIA.

URANIA preſides over aſtronomy, and is diſtinguiſhed by the celeſtial globe at her feet, and the radius in her hand.

9. MELPOMENE.

THIS Muſe preſides over tragedy. She is repreſented under the figure of a young virgin, with a ſerious countenance, magnificently dreſſed, with buſkins on her legs, and ſceptres and crowns in one, and in the other a poignard.

DEITIES of the WATERS.

The principal ones are:

OCEANUS and Tethys are governors of the whole world of waters.

Neptune and Amphytrite of the Mediterranean, with the Venus Marina.

Triton, companion and trumpeter to his father Neptune.

Proteus, as well as Triton, was advanced to a high charge by his father Neptune.—His diſtinguiſhing character was the power of aſſuming whatever ſhape he pleaſed.

DEITIES of the LOWER REGIONS.

The principal ones are:

PLUTO.

Deep in the dismal regions of the dead,
Th' infernal monarch rear'd his horrid head,
Leap'd from his throne, lest Neptune's arms should
lay
His dark dominions open to the day,
And pour in light on Pluto's drear abodes,
Abhorr'd by men, and dreadful e'en to gods.

PLUTO derives his high origin from Saturn and Ops, and is represented sitting on a throne, covered with darkness, holding a key instead of a sceptre, and is crown'd with either a diadem, ebony, white daffodils, or cypress leaves. His principal names are Hades, Dis, Agesilaus, Agelastus, Quietus, and Summanus, as supreme of all the infernal deities.

PROSERPINE.

The goddess now in either empire sways;
Six months with Ceres, six with Pluto stays.

PROSERPINE, the daughter of Jupiter by Ceres, and queen of the infernal regions; and although Pluto made her the partner of his throne, it was long before she forgave the violence he had

offered

offered her, or forgot the delightful vales of Enna, where ſhe was accuſtomed to be ſo happy with her nymphs.

The FATES, PARCÆ, *or* DESTINIES.

The Fates, when they this happy web have ſpun,
Shall bleſs the ſacred clue, and bid it ſmoothly run.

CATULLUS has given us the beſt picture of theſe three goddeſſes.—They are deſcribed to be extremely old, dreſſed in long white robes, edged at the bottom with purple, and have roſe-coloured veils, faſtened with vittæ or ribbands. The Greeks called them Clotho, Lacheſis, and Atropos; the Romans Nona, Decimo, and Morta.—The firſt draws the thread betwixt her fingers; the next turns the wheel, and the laſt cuts the thread with a pair of ſciſſars.

The THREE FURIES, *or* DIRÆ.

Deep in the diſmal regions, void of light,
Three daughters at a birth were born to night:
Theſe their brown mother, brooding on her care,
Endu'd with windy wings to flit in air:
With ſerpents girt alike, and crown'd with hiſſing hair.
In heaven the Diræ call'd; and ſtill at hand,
Before the throne of angry Jove they ſtand,
His miniſters of wrath.

THESE Diræ were alſo three goddeſſes, and as Virgil ſays, all born to the goddeſs Night at one and the ſame birth. The poets ſpeak of them as tormenting

menting the wicked, or plunging them into miſchief; and at other times attending the throne of Jupiter, or waiting at the gate of Tartarus.—They are named TISIPHONE, ALECTO, and MEGÆRA.

MORAL DEITIES.

The chief of the Moral Beings are:

PRUDENCE or GOOD-SENSE had ſeveral temples dedicated to her as a goddeſs.

JUSTICE, or rather EQUITY, took her flight to heaven, when the world grew vile and wicked.

VIRTUE had ſeveral temples at Rome as a goddeſs.

TEMPERANCE was alſo a goddeſs worſhipped by the Romans; as was PIETY, HONESTY, CHASTITY, and CLEMENCY.

The DEMI-GODS, *or* HEROES.

Suppoſed by the Romans to have been received into the higher heavens, being born with human bodies, ſacred minds, and ſouls celeſtial.

1. HERCULES.

——The brazen-footed hind he ſlew;
Freed Erymanthus from the foaming boar;
And dipp'd his arrows in Lernean gore.

HERCULES was the ſon of Jupiter and Alcmena, wife of Amphytrio, a Theban nobleman and warrior; but the Egyptians laid claim to this hero's birth, affirming that all others were ſo called from their ſimilitude in virtue and magnanimity. Cicero enumerates ſix, Diodorus three, and Varro forty-four.

In his twelve labours he kills the Cleonæan lion—the hydra—the Erymanthian boar—the brazen-footed ſtag—the Stymphalides, who feed upon the fleſh of men—he next cleanſes the Augean ſtables—he tames the Cretan bull—he kills Diomedes and his horſes, whom he uſed to feed with the fleſh of his ſubjects—next he kills Geryon the giant, repreſented with three bodies—he conquers Hippolyte, queen of the Amazons—he drags Cerberus from the infernal regions—and laſtly, he kills the ſerpent, and obtains the golden fruit in the garden of the Heſperides.

Then to the flamy towers above
The vagrant hero, ſon of Jove,
Upſoar'd with ſtrength his own, where Cæſar lies,
And quaffs with glowing lips, the bowl's immortal joys.

2. BAC-

2. BACCHUS.

For dancing form'd, for love and wit,
You ſeem'd for war's rude toils unfit,
And poliſh'd to each ſofter grace:
But dreadful when in arms you ſhone,
You made the fatal art your own,
In war excelling as in peace.

BACCHUS, ſon of Jupiter and Semele, and for his warlike atchievements was tranſlated to the higheſt heavens. His moſt uſual attributes are the Thyrſus, his vine and ivy crowns, a long triumphal robe, the Hebris, or faun's ſkin, and the Cothurni, or buſkins.

Bacchus having made the conqueſt of India, firſt introduces the vine into Europe, hence the ancients ſtyled him the God of Drinking and Jollity. Under this joyous character he was conſidered of old as the inſpirer of poets; and the Roman ones in particular ſeem to have worn the ivy crown of Bacchus even more than the laurel crown of Apollo. Cicero mentions there being five other Bacchuſſes.

His principal names were Lyæus, Nyctilius, Liber, Evihus, Dæmon bonus, Oſiris, Dithyrambus, Dionyſus, Biformis, and Bimater.

3. ÆSCU-

3. ÆSCULAPIUS.

But chaſte Diana, who his death deplor'd,
With ÆSCULAPIAN herbs his life reſtor'd.
Then Jove, who ſaw from heaven, with juſt diſdain,
The dead inſpir'd with vital breath again,
Struck to the centre with his flaming dart
Th' unhappy founder of the godlike art.

ÆSCULAPIUS, the ſon of Apollo by the nymph Coronis, and God of Health. Chiron taught him phyſic, in which art he became ſo exceedingly ſkillful as to re-animate the dead. Pluto upon this carries his complaints to Jupiter, who kills him with a thunder-bolt. He is repreſented with a crown of laurel, a large matted beard, and a knotted ſtick twiſted about with ſerpents. Æſculapius was principally worſhipped at Epidaurus, the place of his nativity, from whence the Romans brought him to their capital in the time of a ſevere peſtilence.

4. ROMULUS.

See Romulus the great, born to reſtore
The crown that once his injur'd grandſire wore.
This prince a prieſteſs of your blood ſhall bear;
And like his ſire in arms he ſhall appear.
Two riſing creſts his royal head adorn,
Born from a god, himſelf to godhead born.

ROMULUS was the ſuppoſed ſon of Mars, by Ilia, niece of Numitor, and the twin brother of

Remus.

Remus. He built the city of Rome, settled there the commonwealth, made excellent laws, and reigned 37 years. How he died is a matter totally uncertain; but he was afterwards deified, and worshipped under the name Quirinus. The poets represent him carried up to heaven in the chariot of Mars, clad in the Trabea, or robe of state, which implies an ecclesiastical as well as a secular dignity, and consequently, sometimes with his Lituus, or augural staff in his hand.

5 and 6. CASTOR and POLLUX.

———Fair Leda's twins,
Fam'd for the rapid race, for wrestling fam'd,
Shall grace my song; soon as whose star benign
Through the fierce tempest shines serene,
Swift from the rocks down foams the broken surge,
Calm are the winds, the driving clouds disperse,
And all the threatening waves, so will the gods,
Smooth sink upon the peaceful deep.

CASTOR is fabled to be the son of Tyndarus, king of Laconia, by his queen Leda, and mortal; but Pollux, his twin brother, derives his high origin from Jupiter, and was immortal. After a variety of memorable actions both are translated into the heavens, and make the constellation called Gemini.

In the forum at Rome was a famous temple dedicated to Castor and Pollux; for they were thought to have assisted the Romans in the dangerous battle with the Latins at the lake Regilla.

Their figures in marble have a perfect resemblance to each other in make and figure; each has a Chlamys or star over his head, each a horse of the same colour, each his spear held in the same position.

The METAMORPHOSES.

OVID's grand, although unfinished work, the Metamorphoses, is not only interspersed with touches of the sublimest poetry, but contains a popular history of Providence from the creation of the world, to the reign of Augustus Cæsar. From this storehouse of ancient fable, painters, sculptors, and poets have at all times drawn their designs and allusions; nor is there a single cabinet of curiosities in any part of Europe, but where are seen the transformations of this bard, enlivened by the chissel or pencil of the greatest masters the world ever produced. For this reason I here give an epitome of this celebrated poem, in a kind of poetic prose, occasionally adopting the epithets and expressions of Dryden, Pope, and Addison.

The CHAOS.

Before the earth and heaven were framed, nature was but one shapeless, indigested mass of jarring elements, properly called Chaos. The *divine Architect* spreads the arched canopy of heaven, and there he places his newly created sun, moon, and stars. The earth he moulds into a world of land and sea; and to the

the former he ordains running ſprings, ſtanding lakes, and the majeſtic courſe of rivers. At his Almighty *Fiat* this globe is decorated with woods, extenſive plains, beautiful vallies, and rocky mountains. The fields are fill'd with herds, the air is peopled with its plumigerous inhabitants, and the ſea with fiſhes. Laſtly, Man is created, a being of more exalted nature, conſcious of thought, and duly qualified to reign lord of the univerſe.

The Four Ages of the World.

The GOLDEN AGE was firſt, when man no rule but uncorrupted reaſon knew. The fertile earth ſpontaneouſly produced corn, fruits, and flowers, while one eternal ſpring prevail'd.

But when the thunder-darting Jove dethron'd his father Saturn, ſucceeding times beheld the SILVER AGE. Then appear'd Summer, Autumn, Winter, and the Spring, but one ſeaſon of the year. The earth was cultivated, and cattle bent beneath the galling yoke.

The BRAZEN AGE was next, becauſe vice reign'd triumphant. And laſtly came the IRON AGE, when Truth, when Modeſty and Shame forſook the world, and were ſucceeded by Avarice, Fraud and Crime.

The War of the Giants.

The giants began a war on heaven; but Almighty Jove reveng'd with red-hot thunder their impious attempt.

attempt. Transfixt with his dread meſſengers of wrath, the monſters mingle blood with native earth; whence ſprang a progeny, who wage eternal enmity againſt the throne of Jupiter.

Lycaon to a Wolf.

Jove calls the ſenate of the ſkies, and with indignation ſpoke: "Diſguis'd in human ſhape, I reach'd the palace of king Lycaon; and at my entrance I diſplay'd the ſignal of an approaching deity. The proſtrate people pray; the tyrant mocking, reſolves to kill me when aſleep; but firſt he murders a Moloſſian hoſtage, and ſerves up his mangled limbs, bidding me welcome to the human feaſt. Mov'd with his crime, I with avenging flames conſum'd his palace, and transform'd the frighted monſter to a howling wolf. I even found that all mankind were then emerg'd in wickedneſs, and therefore reſolv'd they all ſhould periſh by a general inundation."

The Flood.

From the clouds impetuous ſtorms deſcend: the rivers overflow their banks, and cover'd all the plains. Now a world of congregated waters deluge the whole face of earth, and every living creature is deſtroy'd, ſave Deucalion and his wife.—The moſt upright of mortal men was he, and ſhe the beſt of women. At length by Neptune's order the waves retire, the rivers flow into their wonted channels, and the world reſtor'd to view.

The

The Serpent Python.

The teeming earth now fructified by the ſun, produces innumerable creatures; among whom riſes into exiſtence the hideous ſerpent Python, who is at length deſtroy'd by the unerring ſhaft of Apollo. To perpetuate the memory of this immenſe exploit, the Pythian Games are inſtantly decreed.

Daphne into a Laurel.

Elated with ſucceſs, Phœbus derides the God of Love, who from his quiver drew two different ſhafts, one to repel, and one to cauſe deſire. The firſt he aims at Daphne, daughter of Peneus, the other at Apollo. Swift as the wind the beauteous Daphne flies the god, who eagerly purſues, and when he thought to have caught the object of his love, ſhe to a laurel inſtantly is chang'd.

Io to a Heifer.

Jupiter became enamoured of the beautiful Io, who returning from her father's ſtreams, was by that god involv'd in a miſt. Juno, ſuſpecting the infidelity of her huſband, deſcends; Jove, foreſeeing this, turns Io into an heifer. The goddeſs aſks her as a preſent from the hands of the Thunderer, and commits her to the care of truſty Argus, who had an hundred eyes. Jove pitying Io's fate, ſent Mercury to diſpatch her keeper. The heavenly meſſenger,

with his ſleep-procuring rod deſcends, and in a ſhepherd's form begins to play his ſoft melodious ſtrains. The wondring Argus, delighted with the muſic, inquires who had invented ſo ſweet a pipe? Mercury replies, that Syrinx, who was the pride of Arcadian plains, flying the embraces of brutal Pan, ſtopp'd by Ladon's gentle flood to implore the ſuccour of the water nymphs, and was by them chang'd into reeds, which when ſhaken by the wind, produce a mournful tune. Lull'd by the potent ſounds, Argus ſinks into a heavy ſleep. Mercury the moment ſeiz'd, and with a ſingle blow he kills the deluded guard, and ſets the lovely Io free. The eyes of Argus adorn the plumage of Juno's favourite bird, while the incenſed queen ordains the furies to torment the timid nymph until ſhe reach'd the Pharian ſhore. There by moans the author of her plaints invokes, beſeeching eaſe or death. The goddeſs is at length appeas'd; Io reſumes her former ſhape, and, under the name of Iſis, is worſhip'd by all the white-rob'd ſons of Nile.

The Fall of Phaëton.

The palace of the Sun on lofty columns rais'd, with radiant gold and diamonds ſhine. Phaëton the ſilver portals gain'd, and at an awful diſtance ſaw the god in purple clad, high ſeated on a throne; a throne with ſparkling gems and emeralds blaz'd! The adventurous youth is loſt in contemplating this wondrous fabric, when thus the god: "What wants my ſon, for ſuch thou art, and ſuch I hence will call thee?" The trembling Phaëton with joy replies, "Height of the world, illuſtrious parent! I come to

aſk

ask some pledge to prove my mother's boasted claim." "A token then I'll give; and by the Styx I swear, ask what thou wilt, I thy request will grant." Scarce were these words pronounc'd, than the transported youth asks to guide his father's chariot for a day. Phœbus repents, and earnestly dissuades him from the dangerous attempt, since even the thunder-darting Jove was found unequal to the task. Deaf to all danger, he mounts the car, and by the winged coursers borne, is headlong hurried through the vaulted skies. Half dead with fear, Phaëton drops the reins. The furious steeds now darting from their beaten track, near to the earth the flaming chariot drew. The world was wrapt in fire, and Ethiopia's sons began to change their hue, now sabled by the scorching rays. The supreme of gods the conflagration saw, and to prevent one universal ruin, his lofty throne he mounts, and full at the unhappy youth a thunder-bolt he hurl'd. The blasted Phaëton, with flaming locks, shot from the chariot like a falling meteor, and great Eridanus his mangled limbs receiv'd.

Phaëton's Sisters into Poplars.

The Hesperian Naiades, touch'd with this terrible spectacle, entomb'd the shatter'd corse, on which the following epitaph appear'd:

Here lies
PHAETON,
Who dar'd to drive the chariot of the Sun,
And though a victim fell,
He perish'd in a bold attempt!

His mother, the diftracted Clymene, traverfes every clime and region to find her lifelefs fon; at laft upon a foreign fhore his bones fhe found. The Heliades with her deplore their lofs, nor did they ever ceafe their loud complaints, till the pitying gods to poplars fair the weeping fifters chang'd. Yet from their branching boughs large tears of trickling amber ran, which indurated by the fun, diftil inceffantly in the tranflucent ftream, from whence convey'd, they decorate the bright Aufonian dames.

Cygnus to a Swan.

Cygnus, king of the Ligurians, beheld this ftrange event, and fill'd the verdant banks of Eridanus, and the neighbouring groves with his fadly pleafing notes; nor did he ceafe his melting plaints till he became a fwan, who ftill remembring his friend and kinfman's fate, each folitary lake he feeks, and loves the element oppos'd to fire.

Phœbus was likewife feen to hide his radiant face; and if fame fay true, a day then pafs'd without a fun. The deities implore the God to take again the reins; he mounts the fire-beaming axle, and as he lafhes on the furious fteeds, upbraids them as the caufe of all his woes.

Califto to a Bear.

The fire of gods and men walks round the lofty walls of heaven, to fee if all were fafe. Next he furveys the earth; and in Arcadia clothes the

the ſcorched ground with verdure, and the groves with foliage. He next bids the hiſſing ſprings to riſe, and calls the vagrant rivers to their accuſtom'd beds; pleas'd with his work, he traverſes his much-lov'd Arcadian plains, when chance preſented to his view the chaſte Caliſto, faireſt of Diana's train, as ſhe lay panting with heat in a ſhady bower. Jupiter, enamour'd of her beauty, aſſumes the perſon of Diana, and under that diſguiſe robs the fair attendant of her innocence. Scarce nine revolving moons were paſs'd ere the goddeſs with her nymphs retir'd to bathe far from the haunts of men; and there reluctantly Parrhaſis reveals the violation of the god. With diſdain Diana cries, " Begone! nor dare pollute theſe ſacred ſtreams." The nymph abaſh'd, without reply her preſence fled. New woes ſtill wait the unhappy fair one, for when her ſon was born, the vengeful goddeſs of great Jove transform'd her to a ſhaggy bear.

Arcas had now three luſtres ſeen, fierce in the chace, and in the foreſt bold. And as he was one day courſing the Erymanthian woods, he lights upon his Lycaonian mother. Her ſon ſhe knew, and on him fix'd her hagger'd eyes. As ſhe nearer came, he aims his ſpear——but Jove forbad the horrid deed, and by a whirlwind caught them up to heaven, and made them neighbouring ſtars.

The Crow.

The crow was once Apollo's favourite bird; he then in ſnowy plumes was clad, ſoft as a ſwan, a large and lovely bird. His babbling tongue incurr'd

his lasting shame. The infidelity of the Larissæan Coronis he reveal'd, for which the God then chang'd him to a sable hue.

A Princess, Daughter of Coroneus, to a Daw.

Once on a time the two-shap'd Ericthonius sprang from the teeming earth, and by Minerva nurs'd. She having in a chest the infant plac'd, to king Cecrops' daughters gave the charge, with orders not to look within. Too willingly obey'd, but Aglaurus peep'd in, and saw the monstrous infant half-boy, half-dragon. This I saw and told; and for my pains Minerva drove me thence, and for her favourite chose the bird of night. Once was I tenderly belov'd, but my beauty became my ruin, altho' a princess born. Neptune met me in my accustom'd walks along the shores, and when his arts were vain, attempted force. I invok'd both gods and men, and by a virgin goddess to a daw was chang'd. Alas! preserv'd in vain, since the incestuous Nyctimene supplies my place, who conscious of her crime avoids the light.

Coronis.

In Thessaly there liv'd Coronis, the fairest of her sex. Apollo lov'd her while he thought her passion true, but the Phæbean bird the fatal secret of her amour reveal'd. The laurel crown dropt from his brows; the god in wrath bent the silver bow, and in her tender breast the unerring arrow went. The god dissolves in pity at her death, repents his rashness, and tries in vain to heal the fatal wound.

His

His offspring ſhar'd a better fate, and to the Centaur Chiron's charge is given.

Ocyrrhoë into a Mare.

Proud of the charge, Chiron took the babe with joy. Ocyrrhoë, ſkill'd in her father's arts, the depths of prophecy could teach; and thus prophetically ſhe ſpoke. "Hail great phyſician of the world! thy knowledge vaſt will e'en departed life reſtore; for this on thy devoted head thy grandſire's bolts muſt fall. Tho' kill'd, yet from the infernal regions ſhalt thou riſe, and be again a god. And thou, my ſire, by birth immortal, deſtiny ſhall cut the thread of——" Here ſhe was ſtopped ſhort, for thus offending Jove, and by him to a mare transform'd.

Battus to a Touch-Stone.

Phœbus was by Jove degraded of his power, and now he kept Admetus' herds and ſheep; but as he was attentive to his pipe, the crafty Hermes ſteals part of the royal truſt away, which Battus well obſerv'd. The god, in whiſpers ſpeaks, "Diſcover not the theft, and take a milk white heifer for thy fee." Go on, replies the inſidious clown, that ſtone ſhall ſooner tell the deed. Hermes withdrew, aſſum'd another form, and returns to aſk if he had ſeen a drove of cattle paſs that way? promiſing a bullock and a heifer as the reward. Battus points towards a certain vale. The god, now ſmiling ſaid, "And doſt thou thus betray me to myſelf!" Then to a touch-ſtone turn'd the fraudful ſwain.

Aglaurus to a Statue.

This done, the ſon of thundering Jove betakes his airy flight, and over Athens paſs'd. 'Twas then the feſtival of Pallas, when each Athenian maid her annual homage paid. As Lucifer the meaneſt ſtar excels, ſo much did Herſé all the reſt ſurpaſs. The Cylenian deity delighted gazes on her charms, alights upon the earth, and ſeeks the apartment of the royal maid. Her ſiſter Aglaurus ſaw the approaching god, and inſtantly his paſſage barr'd. "Begone, or here I'll keep my ſeat, and never riſe." "Then for ever keep thy ſeat;" and to a ſtatue ſhe was turn'd.

Europa.

Mercury re-aſcends the ſkies, and enters the ſublime abodes, when he is again commiſſioned by the ſire of gods to ſpeed his courſe to Sidon, there to find a herd of heifers grazing on the hills, and drive them to the ſhore. Hermes obeys, and leads them where Europa with her attendants was ſporting on the plain. This done, great Jupiter deſcends, and in the form of a milk-white bull mixes with the gameſome herd. The princeſs views the noble creature, and fondly ſtrok'd his head. At laſt, devoid of fear, ſhe plac'd herſelf upon his back, and rode o'er fields and meadows. He gently walk'd along, and by degrees approach'd the ſea. Then plunging in, he bears away the beauteous prize, and lands her ſafe on the Dictæan

Dictæan ſhore; where, in his divineſt form array'd, he captivates the daughter of the Tyrian king.

Cadmus.

The royal parent commands his ſon to ſeek Europa, and to reſtore his darling child, or never ſee his face again. Cadmus obeys, and various regions paſs'd without the wiſh'd ſucceſs; at length the Delphic Oracle conſults, to know what new-appointed home ſhould end his fruitleſs ſearch. His anſwer was, "Seek among the fields a lonely cow,—mark well the place where firſt ſhe lays her down, there build thy city, and from thy guide Bœotia call the land." The prince ſoon found the ſought-for animal, and follows her acroſs the flowery paths of Canope; then ſhe paſs'd Cephiſus' ſilver ſtreams, and bellowing thrice ſhe on the deſtin'd place lay down. Cadmus now hails the new-found hills and nameleſs fields; and as a ſacrifice to Jove for water ſends to the firſt neighbouring wood. There in a dreary den, ſacred to Mars, a frightful dragon lay. The Tyrians rouz'd the ſleeping ſerpent with their noiſe, who leaping on them in a mighty fold, made victims of them all! The prince, anxious for their return, ſets out to meet them in the wood. Soon as the fatal ſpot he reach'd, he ſaw their mangled limbs, and then the ſcaly monſter feeding on their gore. The dauntleſs hero a pointed javelin hurl'd, and in the ſpinal marrow ſpent its force. Next in his throat he plung'd his whizzing ſpear, and fix'd him to a tree, where he vanquiſh'd lay, writhing in the pangs of death. Then the aſtoniſh'd hero ſees Pallas flitting through the ſkies, who bids him ſow the dragon's teeth

teeth o'er all the furrow'd ground; adding, that to his wond'ring ſight embattled ſquadrons from the field would quickly riſe. The prince obeys—whole armies now appear, and mutually deſtroy each other. The furrows ran with blood, and only five remain'd, whom Cadmus as his friends and partners takes. He builds a city on the promis'd land, and his Bœotian empire founds.

Actæon to a Stag.

Far in a grove, form'd by the hand of nature and of art, a ſpacious grotto ſtood, Diana's favourite haunt. There the chaſte goddeſs with her nymphs was wont to bathe. By chance Acteon paſs'd that way, while ſhe was for the bath prepar'd. Surpris'd, Diana daſh'd the waters in his face, and ſaid, "Tell, if thou canſt, the wond'rous ſight, a goddeſs naked to thy view expos'd." He then begins to diſappear, and by degrees became the timid ſtag. Away he flies, and hears behind him his opening hounds, who ſeize him by his branching antlers, and is to pieces torn.

Bacchus.

As ſoon as Juno heard the princeſs' pregnancy by Jove, fair Semele is doom'd the victim of her wrath. Old Beroës decrepit ſhape the goddeſs now aſſumes, and talks to Cadmus' daughter of her amours, ſaying 'twas well if all be true: Yet many a beauteous nymph by ſome pretended gods had been betrayed. But if the regent of the ſkies, bid him, when next he comes, deſcend in all the pomp of heavenly ſplendor deckt.

deckt. The unwary princefs thus enfnar'd, requir'd a favour from the hands of Jove. By Styx he fwore to grant her what fhe'd afk. The royal maid replies, appear in radiant glory bright, as when you fill the immortal Juno's arms. Jove would have ftopt her mouth, but 'twas too late the fatal promife to recal; and Semele, not able to withftand the lightning's blaze, perifh'd amid the glories fhe defir'd. The god his offspring fav'd, and the Nifeans nurs'd him in the fecret dark abode.

Tirefias.

Jupiter in merry mood one day advanc'd, that women were the moft fufceptible of pleafure, but this the queen denies. Tirefias chang'd from man to woman, and back to man again, was umpire of the grand debate; and he declares for Jove. Juno enrag'd deprives him of his fight, in recompence of which, Jupiter beftows on him the prophetic gift.

Echo.

This babbling nymph by Jupiter was employ'd to amufe his jealous queen. Juno the deceit at length perceiv'd, and faid, " That tongue which could fo many tales invent, fhall hereafter be of little ufe." Hence it is fhe prattles in a fainter voice, and mimics accents not her own.

Narciffus was by Echo fondly lov'd, yet fhun'd the love-fick maid; fince when fhe liv'd in fhady woods

woods and lonefome caves, till watchful cares reduc'd her to a voice, which now is heard in vaults, and doubles ev'ry found.

Narciffus.

In vain the nymphs this youth carefs'd, whofe pride and fhynefs with his beauty vy'd. At laft a flighted virgin thus implor'd the gods: "Oh may he love like me, and be like me refus'd." The prayer was heard; for as Narciffus pafs'd a cryftal fount, he faw the image of himfelf. Struck with the beauteous fhade, he lov'd, he pin'd, nor would he quit the fpot, till death had clos'd his felf-admiring eyes. The Naiads and the Dryads mourn his fate, and fearching for his corpfe, they faw a rifing ftalk with yellow bloffoms crown'd.

Pentheus.

When proftrate Greece beheld young Bacchus, the people ran to fill his train. The Theban king enrag'd, ordains to feize the pretended god; but they return'd befmear'd with gore. At laft Pentheus goes himfelf to the diftracting throng. The bellowing matrons, with his mother at their head, around him prefs, and tear him limb from limb! Aw'd by fuch fignal judgment, the Thebans tremble, and confefs the God.

Alcithoë and her Siſters.

Alcithoë * and her ſiſters deny that Bacchus is the ſun of thundering Jove: And to beguile the time one of them propos'd by turns to tell ſome intereſting tale. She mus'd awhile, and then relates how the tree which once white berries bore were chang'd to red.

Pyramus and Thiſbe.

Pyramus and Thiſbe were the pride of eaſtern plains; he the moſt accompliſh'd youth, and ſhe the moſt beautiful of her ſex. In Babylon they liv'd, their houſes join'd; neighbourhood begat friendſhip, and friendſhip ripen'd into love. Hymen would have crown'd their mutual paſſion, but their parents forbad the flame they labour'd to conceal. No confidant is privy to their amours—they ſpeak by nods and ſigns, till love by chance diſcover'd in the party walls a friendly paſſage for their words. Here in tender accents they breath'd their ſorrows, joys, and fruitleſs plaints. At laſt they plann'd their priſons to eſcape. The tomb of Ninus was the aſſignation-place, near which a ſpreading mulberry-tree hung over a babbling ſtream. The impatient Thiſbe arrives before the appointed hour, when lo! a lioneſs beſmear'd with gore ruſh'd along invited by the neighbouring ſpring. The trembling maid, half dead with fear, fled to a darkſome cave, and in

* Daughter of Minyeias.

her fright her veil ſhe drops, which the ſavage monſter returning to the woods in pieces tore.

No ſooner had Pyramus reach'd the tomb, than the firſt object which caught his eyes was the fatal veil diſtain'd with blood. Ah! who could paint the horror of the youth! At laſt he franticly exclaim'd, "One night ſhall death to two young lovers give"— and in his breaſt he plung'd the deadly ſteel. Juſt then the beauteous Thiſbe from her fright reliev'd, haſtens her cautious ſteps towards the place, and by the moon beholds her Pyramus lie gaſping on the ground. The fatal cauſe appear'd, ſhe knew her veil, and ſaw the ivory ſheath without the ſword. "Unhappy youth! ſhe ſaid, love and thine own hand have caus'd thy death; and ſince I have thy love and courage, I ſpeedily will follow thee in death. And O ye miſerable parents, let us conjure you to ſee our aſhes in one urn inclos'd, whom love at firſt, and fate at laſt has join'd. And thou O tree, witneſs our blood for ever in thy purple fruit." Thus having ſaid, ſhe fell upon her lover's ſword. Both gods and parents her prayer heard. The colour of the mulberry quickly chang'd, and in a golden vaſe their aſhes are inurn'd.

Leucothöe, the ſiſter next in birth, began:

Leucothoë and the Sun.

The Sun, ſaid ſhe, who rules o'er all things by his refulgent light, was alſo captivated by the power of Love. Now hear the cauſe. This divinity, with his all-piercing eyes detected firſt the criminal amours

of

of Mars and Venus. Next at the goddeſs's infidelity, makes known the fact to Vulcan, who, with curious art, prepares a wond'rous net, the links were ſcarce diſcernible to the naked eye. With this device he caught the unſuſpecting lovers; he widely threw his ivory doors, and then expos'd them to the laughter of the gods.

Venus to repay the affront retaliates. Leucothoë, whoſe father * rul'd the Perſian land, poſſeſs'd the ſon of Phœbus, and chas'd each rival from his amorous breaſt. The god aſſumes her mother's form, and paſs'd unnotic'd to the beauteous maid. He then commanded her attendants to retire, and inſtantly his radiant charms reveal'd.

This Clytie knew, who had long been enamour'd of the Sun. Her ſoul by envy ſeiz'd, ſhe to the king declares the princeſs was unchaſte. Incens'd to hear his honour ſtain'd, deep in the earth he buries her alive. In vain did Phœbus ſtrive to light again the vital flame; but ſince the fates deny'd him that, he on the lifeleſs nymph pour'd down a nectareous ſhower. The body ſoon diſſolv'd, and quickly roſe a tree of ſweet delightful frankincenſe.

Transformation of Clytie.

Altho' this deity was thus betray'd, Clytie ſtill fondly hop'd to ſhare his love. Both night and day ſhe pin'd alone; and on the dewy ground remain'd, while to the ſun her longing eyes ſhe turn'd; at laſt

* Orchamus.

ſhe

ſhe to a flower was chang'd, and the belov'd object ſtill purſues, turning towards the angry god.

The ſiſters heard theſe wonders with ſurprize. Some thought them totally impoſſible, while others own'd the gods ſuch miracles might perform; but among theſe Bacchus was not believ'd.—Alcithoë next in turn began.

Salmacis.

Learn how Salmacis was render'd infamous. The Naiades, nymphs of the rivers, nurs'd the progeny of Mercury and the goddeſs Love. Scarce thrice five years had roll'd than Hermaphroditus forſook the Idæan caves, and as he croſs'd the Lycian fields a river ſpy'd, whoſe ſtream more clear than cryſtal, and whoſe fruitful banks were with luxuriant verdure cloth'd. Here a nymph preſided, and of all the blue-ey'd Naiades the only ſtranger to Diana's train, Salmacis was her name. The youth, pleas'd with the ſtream, pulls off his cloaths, and leaps into the ſporting ſurge. The wanton nymph purſues the timid youth, and claſping him to her impaſſion'd breaſt, ſhe ſaid, "O all ye gods, command that henceforth no time may ſeparate this lovely youth from me, or me from him." The prayer is heard, and to a double ſex the boy is chang'd.

Here Alcithoë ceas'd, and with her ſiſters at Bacchus' rites they laugh. That inſtant timbrels were heard to ſound; ſaffron and myrrh their fragrant odours ſhed, and now the preſent deity they fear. Strange to relate! ivy was ſeen winding along the diſtaff,

diſtaff, and the vines curl'd their pliant tendrils round the loom. The houſe to its foundations ſhook; tigers unſeen were heard to rage, and lions roar. The pale ſiſters in confuſion ran, and upwards ſpringing, were to bats transform'd.

Ino and Melicerta into Sea-Gods.

Now Thebes reſounded with this miracle of the god, and Ino talks of nothing but great Bacchus. At this Imperial Juno was incens'd, and to the Furies bends her way. Here ſhe complains that Athamas and his preſumptuous queen her altars ſhunn'd. Tiſiphone replies, "Whatever thou doſt order ſhall be done." The queen of heaven remounts the ſkies, and the dread fury directs her flight to Thebes. Now diſmal yellings and ſtrange ſpectres the palace fill'd. Then from her middle locks two ſnakes the fury drew, and madneſs in a thouſand ſhapes inſpir'd.

Athamas ſnatcht from Ino's breaſt Learchus their belov'd, and daſh'd him againſt the wall. The frantic mother young Melicerta took, and climbing upon a rock, from thence ſhe hurl'd him to the deep. Neptune, at the requeſt of Venus, gave them both a form divine: For Melicerta is Palæmon now, and Ino Leucothoë.

Cadmus and his Queen to Serpents.

Meanwhile the wretched Cadmus mourns, for yet he knew not that his daughter and little grandſon were become divinities of the ſea. By ſorrow and repeated

repeated ills and prodigies he quits the city, and ſeeks the Illyrian ſhore. Here he to his dear conſort paſt evils did relate, and trac'd them to their gloomy ſource. "Surely, ſaid he, the dragon that I ſlew was ſacred to ſome god. If thence the wrath of heaven on me is bent, O may I have a ſerpent's form." While thus he ſpoke, the wiſh'd-for change begins, and as a ſerpent glides away. Harmonia ſhriek'd, and cries, "Ye Gods, my Cadmus to himſelf reſtore, or me like him transform."—That inſtant, ſhe, like her dear huſband, chang'd her ſhape.

Perſeus.

Altho' inglorious fate they underwent, each in their deathleſs grandſon liv'd renown'd; for Bacchus through conquer'd India was ador'd, while Greece with temples hail'd the hero god. Yet Acriſius, Argos' king, deny'd him to be the ſon of thundering Jove; nor would he credit the great progenitor of his grandſon Theſeus. At laſt the king laments his unbelief, and both the hero and the god were own'd. The victor Perſeus with the Gorgon's head flew o'er the Libyan ſands: The bloody drops diſtill'd, and from each drop variety of ſnakes ſprung up, wherewith theſe barren plains do ſtill abound.

Atlas.

Atlas all mortals did excel in more than human ſize, and in Heſperian lands he reign'd. Here wondrous trees, whoſe branches, leaves, and fruit were all of pureſt gold. Perſeus demands one night's hoſ-

3 pitable

pitable reſt, aſſuring him he ſprang from mighty Jove. Atlas recals the Oracle that had pronounc'd the ſon of Jupiter would his golden apples ſeize. For this the fruit was by a dragon watch'd, and ſtrangers driv'n from the inhoſpitable coaſts. The hero ſues in vain, and turning round Meduſa's head reveal'd. On this the king was to a mountain chang'd, and propp'd the ſtars, the heavens, and all the gods.

Andromeda.

Perſeus again now cuts the liquid air on ſounding wings. O'er various ſeas and lands he flies, till Ethiopic nations he beholds, and where Cepheus reign'd. Here to a rock Andromeda was bound, doom'd by the Libyan Oracle to atone the vanity of her mother, who with the Nereids once in beauty vy'd. Perſeus ſtays his rapid flight, and demands the ſtory of her woes. At that inſtant, above the waves a monſter rais'd his horrid head.—Aloud the virgin ſhrieks.—Perſeus remounts the air, on hovering pinions hung, till with repeated ſtrokes the monſter ſlew. The victor thus releas'd the beauteous maid, and claim'd the nuptial rite.

Meduſa's Head.

Perſeus in banquet tells how in a vale beneath cold Atlas, he the two daughters of old Phorcus found guarding a narrow paſs. Fate but one eye to both had given; they ſaw by turns, and by turns were blind. While one this common eye did to her ſiſter reach, he ſnatch'd it with his hand, and left them

them both in night. The paſſage free, thro' devious wilds and trackleſs woods he went, and at the Gorgon-ſeats at laſt arriv'd. There in the mirror of his poliſh'd ſhield reflected ſaw Meduſa faſt aſleep, and with one unerring blow lopt off her head.—The blood prolific prov'd; from thence with ſudden force ſprang Pegaſus, the winged horſe.

Phineus into a Statue.

Phineus, with ſome unruly crowd, the palace enter'd, and with his brandiſh'd ſpear at Perſeus ſtruck. The hero bids his followers avert their ſight, and rearing high the Gorgon's head, it ſtar'd ſeverely on his foes. Two hundred ſav'd themſelves by flight, and by Meduſa's head two hundred more were turn'd to ſtone. At laſt, full in Phineus' face he held the frightful head, and in a moment a guilty ſtatue ſtands.

Perſeus then returns to his much-wiſh'd-for land, rewarded with his beauteous prize. His grandſire he reinſtates upon the throne. Thence to Seriphus bends his ſails, whoſe prince receives him with a mark'd contempt. At this the hero ſhews Meduſa's ſnakes, and to a ſtatue Polydectes turns.

Minerva's Interview with the Muſes.

Thus far the Tritonian * goddeſs had with Perſeus rov'd: Now hid in clouds, Seriphus ſhe for-

* Pallas.

ſook,

ſook, and to the Theban towers ſhap'd her courſe. As by Helicon ſhe paſs'd, ſhe aſk'd the virgin Muſes if it were true that Pegaſus, who ſprang from dire Meduſa's blood, had with his hoof their fountain firſt diſclos'd. Urania thus replies: "What Fame has ſaid is ſtrictly true."—Then ſhe conducts the goddeſs to the ſacred ſpring. "O happy Muſes! (ſhe with rapture cry'd) who ſafe from cares dwell on this delightful hill."——When thus a Muſe: Juſtly Tritonia you praiſe our pleaſing ſeat, which all might envy, were we from danger free; but virgins are not ſafe in theſe licentious days: for lately as we were repairing to the temple upon Parnaſſus' height, the fierce Pyreneus artfully perſuades us to ſhelter from the coming ſtorm. The traitor barr'd his doors, and to our honour violence prepar'd. But we, transform'd to birds, avoid the treacherous ſnare. The tyrant to his higheſt turret ran, and in a flying poſture, from that height he madly caſt himſelf, and was the victim of the raſh attempt.

Pierides.

The Muſe yet ſpoke, when in the air a noiſe of fluttering wings was heard: for in a tree nine magpies perch'd lament their alter'd ſtate.

The wondering goddeſs learns that theſe were nine daughters born to Pella's king, who defy'd the Muſes to match their artleſs ſtrains. The challenge we accept, the nymphs in judgment ſit. They ſung the giants war, and how Typhon from earth's dark centre roſe, and ſtruck the gods with mortal fear—that they frighted fled, and hid their heads beneath

the banks of fertile Nile—that Typhon purſu'd them to the ſeven-mouth'd flood; forc'd every god ſome earthly form to take. They ſung that Jove was changed to a ram, Bacchus to a goat, Apollo to a crow, Phœbe to a cat, Juno to a cow, Mercury to an Ibis turn'd, and Venus to a fiſh.

The Song of the Muſes.

Calliope ſung how firſt Ceres taught the labouring hind to plow the pregnant earth, and with juſt laws the wicked world ſupply'd.—Next Jove on Typhæus hurl'd the Trinarian iſle. His terrors reach the king of Hell, who fears that by his vomiting clouds of aſhes to the ſkies, will to the day his realms of night reveal. Venus beheld him, and at her commands Cupid bends his bow, and thro' Pluto's heart the arrow drives.

The Rape of Proſerpine.

Near Perguſa's pleaſant lake Pluto ſees the blooming maid. He ſeiz'd the beauteous prize, and bore her in his ſable car away. O'er hills and vallies he bends his ſpeedy courſe, till Cyane, of all the Sicilian nymphs the firſt in fame, ſtretch'd forth her arms and ſtopt his way; the god impatient ſtrikes his ſceptre through the main, and to hell's centre a free paſſage makes.

What lands, what ſeas the mother wander'd over, were too long to tell: at laſt from her pellucid ſtream ſoft Arethuſa roſe, and to the goddeſs ſaid; "Thro' earth's

earth's deep caverns as I lately roll'd near Styx, Proſerpina I there beheld, who ſtill laments her rape, tho' queen of hell." Ceres, mad with grief, to heaven ſhe mounts, and prays Jupiter to reſtore her daughter. The thunderer replies: "Upon theſe terms (for ſuch is fate) if ſhe of Stygian food did never taſte, ſhe then may paſs the bounds of Hell."

Aſcalaphus to an Owl.

Ceres the gloomy ſhades deſcends, but 'twas too late. For in the garden's ſhady walks her daughter ſtray'd, and the inviting fruit ſhe ate. Aſcalaphus reveal'd the fact, and by revealing it detain'd the nymph in everlaſting thrall. For this the queen the vile informer to a ſcreeching owl was chang'd.

The Daughters of Achelous to Syrens.

O ye fair daughters of Achelous, what fault of yours could ſo offend the gods, as to ſpoil with wings and claws your beauteous forms; were you not with Proſerpine gathering flowers when Pluto ſeiz'd the goddeſs? Have you not ſought her ſince in every clime, and wiſh'd for wings to croſs the faithleſs main, that land and ſea might witneſs to your care? You had your wiſh, and to the ſun your golden pinions ſpread: but leſt the ſoft enchantment of your ſongs ſhould quite be loſt, your voice and virgin beauty ſtill remain.

The ſire of gods ordains that Proſerpine ſhould ſtay ſix months with Pluto, and with her mother ſix.

Ceres is conſol'd, and back to Arethuſa's ſpring ſhe ſpeeds, to learn from whence ſhe came, and why a ſacred ſtream.

Arethuſa.

In Elis firſt I drew my breath, the chace was my delight and pleaſure. One certain day, as in the cryſtal ſtream I bath'd, I heard Alpheus' voice ; with nimble feet I fled, the god purſu'd, Diana heard my prayer, ſhe clave the ground, and I thro' different caverns ran, till Ortygia reach'd I firſt review'd the welcome light.

Here Arethuſa ceas'd ; while Ceres, drawn by fiery dragons, to Athens flies, and to Triptolemus her chariot ſhe reſigns.

Transformation of Lyncus.

The youth thro' Europe and thro' Aſia drives, until he came where Lyncus ſways the ſavage Scythian realms. The king reſolves to kill Triptolemus as in ſleep he lay. But ſtrait the goddeſs turns him to a lynx.

Calliope here ends her ſacred theme : the nymphs decide in favour of the Muſes ; the vanquiſh'd make a ſcolding noiſe, for which to chattering magpies all are chang'd.

Arachne to a Spider.

Tritonia heard the Muſes' ſong, and with revenge ſhe's alſo fir'd, for Arachne at the loom the goddeſs does

does defy. Pallas in figures wrought the gods in warm debate, "From whom the city Athens ſhould receive its name." Each god by proper features was expreſt; Jove with majeſtic mien excels them all; Neptune with his trident ſtrikes the rock, from whence leaps forth a fiery horſe, for which he the city claims. The goddeſs works herſelf with glittering ſpear, the creſted helmet, and the ſhield. Struck with her lance the teeming earth, a tree with olives hung appears.

Arachne wrought the fam'd intrigues of mighty Jove, and others of the celeſtial gods. In lively attitudes ſhe drew, and open'd delightful landſcapes to the admiring eye. Pallas enrag'd the ſcene of heavenly guilt ſhe to pieces tore, and hurl'd the ſhuttle at Arachne's head. The unhappy maid, not brocking the diſgrace, down from a beam herſelf thus injur'd hung. The pitying goddeſs then pronounc'd her doom. "Live, ſays ſhe, but in ſuſpenſe for ever hang, that all thy race may feel my vengeance and deteſt the daring crime.—Then to a ſpider ſhe transform'd the nymph, and at her web ſhe works.

Niobe.

Niobe, who knew the maid, yet ſtill no warning took, for above Diana and Apollo's mother * herſelf and beauteous progeny did exalt. Without the walls Niobe's ſeven ſons were practiſing to ride the manag'd horſe.—Theſe with unerring darts Apollo flew. The wretched father Amphion hears the

* Latona.

dreadful news, and ſheathes a dagger in his bleeding heart.

Again the bow-ſtring's twanging ſound was heard, and as before the funeral biers the ſiſters weeping ſtood, they were by the unrelenting goddeſs ſhot to death. Niobe, widow'd and childleſs, ſate among the dead; and chill'd with horror becomes a ſtatue of deſpair: yet ſtill ſhe weeps, and whirl'd by ſtorms her native country finds; there fix'd ſhe ſtands upon a bleaky mount, and from her marble cheeks eternal tears diſtil.

The Peaſants of Lycia to Frogs.

Latona once oppreſs'd with thirſt, ſhe to a fountain came, near which ſome boors were reaping. When kneeling on the bank ſhe ſtoop'd to drink, the rabble, with ſpiteful feet blacken'd the lake with riſing mud.—Bent on revenge the goddeſs ſtood confeſs'd, and " May you live, inhoſpitable clowns, doom'd in that pool for ever to abide." The frighted ruſtics plunge into the watry ooze, and to frogs transform'd they lead a clamorous life.

Marſyas.

Another then relates the fall of Marſyas. This ſatyr, rais'd with high conceit, at his own pipe Apollo did defy. The angry god the challenger accepts, and when overcome, the miſerable Marſyas is flead alive.

Pelops.

The people next recal Amphion's fate, and blames his conſort's pride. Her brother Pelops by exceſs of grief rent his cloaths, and laid his ivory ſhoulder bare: for when his father ſlew, and ſerv'd his mangled limbs at table, the gods reſtor'd him, except the part which Ceres ate, the loſs of which an ivory piece ſuſtain'd.

Tereus, Progne and Philomela.

Pandion his daughter Progne in marriage gave to Tereus the warlike king of Thrace. And when five courſes round his ample zodiac Phœbus roll'd, the gentle Progne thus her lord addreſs'd: "If I have ever favour found, let me at Athens my ſiſter ſee, or let her come and viſit me in Thrace." Tereus now to Athens ſails, and aſks Pandion's leave, the king agrees. Soon as the ſhip had reach'd the Thracian land, the wicked Tereus plans the ruin of the royal maid. Struck with remorſe and fear, the tyrant, to conceal the deed, her tender arms behind her bound, and then cut out her tongue cloſe to the trembling root. What could unhappy Philomela do: high walls the lodge ſurround, nor could ſhe ſpeak. With ſkill, in purple letters, upon white diſplay'd ſhe wove her wretched caſe, and by a menial ſlave the tale convey'd it to her ſiſter's hand. By night, the queen diſguis'd forſakes the court, and to the lodge repairs; from thence her ſiſter to the palace drew. The furious mother firſt ſeiz'd her ſon, and ſheath'd a dagger in his heart; then both diſſect the ghaſtly corpſe, and roaſt or boil the butcher'd limbs.

limbs. Tereus unknowingly his own ſon devours; and pleas'd with the banquet, he for Itys calls: when Progne cries aloud, "Within thyſelf thy Itys thou mayſt find." Then round the room he darts his eyes, when Philomela, all beſmear'd with blood, ſtept forth, and in his face the gory head of Itys flings. Tereus with ſabre drawn purſues the flying ſiſters, who ſeem to wing their courſe. Progne in a ſwallow flies round the ſmoaky roof, and in the crimſon ſpots upon her breaſt, ſhe ſtill the marks of murder bears. While Philomela in a nightingale the woodland ſhady covert ſeeks. Tereus, thro' grief and dire revenge, into a lapwing takes his airy flight.

Boreas and Orythia.

Erechtheus* next, the Athenian ſceptre ſway'd, with juſtice equal to his valour. Four ſons and as many daughters bleſs'd his nuptial bed. Two of theſe ſiſters did the reſt excel: Procris to Cephalus was in marriage given; while Boreas for Orythia ſigh'd in vain. But when he ſaw his ſoft addreſſes naught avail'd, he on his yellow wings to northern Thrace he ſhap'd his flight, where Orythia became his bride. Two lovely twins their nuptials grace, Zethe and Calais, who ſhare their mother's beauty and their father's ſtrength and wings. Theſe, with Jaſon's Argonauts embark'd in the firſt frail ſhip, and boldly ventur'd on the ſwelling main.

Medea and Jaſon.

The Argonauts now ſtemm'd the foaming ſeas, and to Arcadia's ſhore direct their courſe. Here

* Pandion's ſon.

ſightleſs Phineus ſpent his days in grief; but by the valiant ſons of Boreas, the odious race of harpies were from the monarch's table chac'd. With Jaſon then they greater toils endure, and Phaſis' ſlimy banks at laſt arriv'd, they boldly then demand the golden fleece: but firſt they muſt o'ercome the brazen-footed bulls, the earth-born foes, and the fiery dragon who never clos'd his eyes.

Medea's raviſh'd eyes beheld the leader as a god. But when he ſpoke, and did with tender words her aid demand, with vows to make her ſoon his bride, ſhe wept and ſaid, "I ſee my error, yet my ruin cannot ſhun, nor do I owe my fate to ignorance but love.—Your life I'll guard, if you repeat your vow, and to your vow be true."

Impatient for the wonders of the day, now Mars's mount the preſſing people fill, the Scythian king with ivory ſceptre, and in purple dreſt, ſat on his imperial throne. Forthwith the braſs-hoof'd monſters are ſet free, and from their noſtrils ſulphurous flames diſcharge. Jaſon marches on with unconcern, yet eager to engage; the bulls on the adventurous youth now turn their glaring eyes. Each Grecian for his champion fears, but he advances thro' the ſinging blaſts unhurt; ſuch miracles are wrought by magic ſpells. The paſſive bulls like ſtatues ſtand, and yield their brawny necks to foreign yokes. The Colchians ſtare, the Grecians ſhout, and raiſe their champion's courage with the loud applauſe.

The ſerpent teeth when ſown ruſh'd forth a furious troop completely arm'd. The enamour'd maid herſelf miſtruſt the virtue of her ſpells, her ſtrong reſerve

of ſecret arts ſhe tries. Wonders enſue among this hoſt of foes, the hero throws the fragment of a maſſy rock; this charm engag'd them in a civil war, and by mutual wounds the earth-born brothers fall.—One labour more remains, to make the dragon ſleep that never clos'd his eyes. But being ſprinkled with Lethean dew, was by Medea into ſlumbers thrown. Mean while the unguarded golden fleece is by the valiant Jaſon ſeiz'd, who with his prize and royal bride returns in triumph to his native land.

Old Æſon reſtor'd to Youth.

The Grecian matrons all rejoice; yet ſtill there ſat a cloud of grief on Jaſon's brow—his father was not there: for Æſon, once young and valiant, now cruſh'd with years, was bending to the grave. Jaſon implores his ſkilful queen his aged parent to reſtore to youth; Medea readily complies. She cuts old Æſon's throat, and his exhauſted blood with her enchanted liquor ſhe recruits: thro' all his limbs a youthful vigour runs: the gazing croud are with wonder ſeiz'd; but Æſon is the moſt ſurpriz'd to feel a happy change in body and in mind.—Bacchus, who from the clouds this wonder ſaw, Medea's method inſtantly purſu'd, and his indulgent nurſe's youth reſtor'd.

Pelias' Death.

Revenge now calls Medea's ſkill to act a tragic part. She flies to Pelias' court, who with age and ſickneſs lay opreſs'd. Æſon's cure had reach'd his daugh-

daughters ears, who for their father pray Medea's wondrous art. "Difmifs your father's lifelefs blood, and I'll recruit it with a vital ftream." The poor deluded maids, by zeal betray'd, commit the inhuman deed, and with averted looks their aged parent ftab. Medea then high mounted in her dragon-car, o'er various lands and feas fhe flies. At laft at Corinth comes, and finds her bed fill'd in her abfence with another bride. She fat both bride and palace in a flame;—fhe murders her own fons in Jafon's fight—then mounts fecurely on her dragon's wings.

Ægeus.

To Athens now fhe bends her flight, where Ægeus takes her for his royal bride. Meanwhile Thefeus his fon from warlike deeds arrives at court, and to his father is unknown. Medea (for fhe knew him) to difpatch a dangerous heir, a poifonous draught from Aconite prepar'd. The father prefents the deadly poifon to his fon, who would have drunk it up, but in the very inftant he apply'd the goblet to his mouth, Ægeus faw the ivory hilted fword that grac'd his fide. He knew the certain fignal of his fon, and fnatch'd the bowl away. The fword he drew, refolv'd to facrifice the moft perfidious wife, but by her fpells a ftorm fhe rais'd, and in a whirlwind vanifh'd from their fight.

Cephalus and Procris.

"Aurora fill'd my bofom with jealous fears; Procris enrag'd at my fufpicion, fwift as lightning

 fhe

ſhe fled at once from me and all mankind, and became a huntreſs in Diana's train. I own'd my folly, and ſu'd for peace, and ſo retriev'd her to my longing arms. By falſe report my Procris too was doubtful of her love, One day when weary with the chace, I call'd on Aura to aſſuage my heat. At which a mournful ſound I heard, and in a thicket a ruſtling noiſe. Thinking ſome bird of prey was ſhelter'd there, my never-erring dart I threw. Strait from the covert came a voice, which did like Procris ſound. I to the place with horror ran, and found her gaſping on the earth. She juſt had time to ſay, let Aura never to my bed ſucceed. I then perceiv'd her error, but alas! it came too late!

Niſus and Scylla.

King Minos waſtes the Attic land, and with his army lies before Alcathoë's walls, where Niſus reigns; on whoſe grey head a purple lock did grow, the ſtrength and fortune of his realm. His daughter Scylla on a lofty turret plac'd, beheld the Cretan king, and inſtantly her breaſt's inflam'd with love. Urg'd by raging paſſion, ſhe clips the fatal lock. Then by the poſtern gate ſhe takes her flight, and reaches ſafe the ſovereign's tent, to whom ſhe ſays, "Behold the power of love's reſiſtleſs ſway! To thee I ſacrifice my country and my gods. Accept this purple lock, no worthleſs preſent ſure, ſince in it I give my father's head. For this no other boon but thee I aſk." Mov'd at a crime ſo new, and with horror fill'd, the king drew back, nor touch'd the unhallow'd gift, but with imprecations loud bids her his preſence ſhun.

Alca-

Alcathoë by Europa's ſon is now ſubdu'd, who deaf to Scylla's love, to Crete returns. The princeſs furious grows, and ſprings into the ſea; and by Cupid's aid the ſhip attains; her father (now a hawk) came pouring down, and at her head his deadly bill he aims. She fearful of the blow, ſhrinks from the prow, and wondring finds herſelf ſuſtain'd in air. Chang'd to a lark, her motley wings ſhe moves, and from the purple lock the name of Ciris takes.

The Minotaur.

The Cretan king, to conceal his family's reproach, reſolves to hide the bi-form'd monſter in a labyrinth, contriv'd ſo artfully by Dædalus, that he himſelf ſcarce knew the ſecret windings of this famous clue. Here twice this Minotaur was glutted with Athenian blood; but the third tribute ſucceſsfully the monſter ſlew. Theſeus, aided by Ariadne's art, had trac'd the guiding thread thro' every turn; he took the tender maid who ſat him free, and then for Dias ſail'd. There his conſort Theſeus left forlorn, whom Bacchus ſaw, and claſping in his arms, reſolves the lovely nymph ſhould ſhine for ever in the rolls of fame, and bids her crown among the ſtars be plac'd. The golden circle mounts, and in their priſtine form the gemmy rays between Alcides and the dragon ſhine.

Dædalus and Icarus.

Dædalus in his own labyrinth languiſh'd for his native land, and artfully contrives two pair of wings, one

one for himſelf and one for Icarus his ſon. This done, they upward mount, and jointly take their flight. The daring boy aſpires to ſoar above the clouds. The waxen wings diſſolve, and from on high he tumbled down among thoſe waters that retain his name. At length fatigu'd, Dædalus reſts on the Sicilian plains, and by king Cocalus was highly entertain'd.

Meleager and Atalanta.

From Theſeus the Calydonians for ſuccour ſought, tho' valiant Meleager was their chief. The cauſe a boar, who ravag'd far and near, the dire avenger of Diana's wrath for ſlighted worſhip. Among the heroes the Tegeæn * lady came, the glory of the Lycæan woods. The Caledonian hero ſaw the dame, and was enamour'd of her charms. "O happy youth (he cries) for whom the fates reſerve ſo fair a bride!" He ſigh'd, but honour forc'd him to purſue the foaming boar.

The firſt wound was by Atalanta given, the virgin bluſh'd with joy: then Meleager from his hand two ſpears he ſent, the firſt fix'd in earth, the ſecond ſtruck the monſter's briſtled back, then with a pointed ſpear he ſtrikes him thro' the heart. Next gazing on the lovely nymph with ardent eyes, the conquering chief preſents her with the tuſky head. His uncles full of ſpite from Atalanta ſnatcht the prize. Meleager at this enrag'd, into their boſoms plung'd his reeking ſword. Althea furious reſolves to appeaſe her brothers' manes with the fatal brand—and when the brand's conſum'd Meleager expires.

* Atalanta.

The Naiades.

Thefeus, with his friends, is feafted by the river-god. The banquet done, the hero viewing far the profpect of the main, afks what thofe iflands were which lie before his view. The god replies, " Thefe once proud Naiades were, who on a folemn day invited to a facrificial feaft the rural gods of all the regions round, and me forgot. For this the guilty nymphs I, with their country, wafh'd into the fea; and from that time the Echinades, remote from land, are view'd as many ifles as nymphs before.

Perimele to an Ifland.

But yonder (adds the god) appears an ifle, that's ever dear to me, and which the failors Perimele call. A nymph fo nam'd I forc'd into my longing arms. The father caft his pregnant daughter from a rock; I fpread my waves, which broke her fall, and at my requeft, by Neptune to an ifle fhe was transform'd.

Baucis and Philemon.

Jove with Hermes once to Phrygia came, difguis'd like mortal men. For harbour at a thoufand doors they knock, but knock'd in vain. At laft they found a hofpitable roof, a homely fhed, where Baucis and Philemon long had liv'd a happy pair; with hearty welcome they entertain their guefts. Meanwhile the beechen bowl went round, and tho' often emptied, was yet obferv'd to fill, and of its own accord

cord to move about. This the good old couple ſaw, and with devotion ſeiz'd, they fell to prayers.

" Your neighbourhood, ſays the god, ſhall juſtly periſh for their impious deeds; fly to the mountains, nor once look backward on your way."

They haſte, and when arriv'd, they downward turn their eyes, and lo! loſt in a lake, the floated level lie, their ſhed alone, as in an iſle, remains. Wondering with weeping eyes, while they deplore their neighbour's fate, their little cot in bulk began to grow, and by degrees a ſtately temple roſe. Jove now bids them ſpeak their wiſh; " We crave, reply'd the faithful pair, to ſerve before your ſacred ſhrine, and both together die." Their ſuit is granted, and when their hour was come, old Baucis ſees Philemon riſe an oak, while he ſees Baucis to a linden chang'd.

Eriſicthon.

Theſeus, inquiſitive to know what wondrous changes from the gods proceed, whom Achelous thus addreſs'd: Some, when transform'd fix in laſting ſhape; but ſome through various figures range. Proteus had the power to aſſume what form he pleas'd: ſometimes a blooming youth—oft a lion fierce, or oft a tuſky boar—now a hiſſing ſnake, and now a bull—ſometimes with the wa er mix, or ſometimes in a flame expires.

That power to Eriſicthon's dau hter was likewiſe giv'n. Her atheiſt ſire the heave ly gods defy'd; and with an axe a conſecrated grove p ofan'd. The Dryads

Dryads mourn, and ſuppliants for revenge to Ceres go, who ſent a plague, with hunger's ſharpeſt pains, to tear his vitals, and corrode his heart. Eriſicthon now ſtarves at plenteous tables, and complains of want; and now the riches hoarded by paternal care were all conſum'd. One daughter left, her too he ſold, and yet with hunger raves. This ſervitude ſhe could not brook, and thus to Neptune pray'd: "O grant I bondage may eſcape, and then repay my violated chaſtity with thy aid." The god was mov'd, and gave her power to change her form. Her ſire diſcovered this, and many chapmen by her ſale deceiv'd. At laſt all means, as all proviſions fail'd, he his own mangled fleſh devours, ſupporting nature by his own decay.

Achelous and Hercules.

Theſeus requeſts the god to tell whence his maimed brow, and whence his groans aroſe. When thus the Calydonian ſtream reply'd:

Perhaps you have heard of Deianira's name. Long was the beauteous nymph by numerous ſuitors woo'd; I join'd the hoſt of lovers, on which they reſt their vain pretenſions did reſign, except Alcides, who with me his claim purſues. He boaſts his origin from Jove, and relates his glorious toils; I plead my godhead, and aſſert, tho' he from fair Alcmena drew his birth, Jove's a feigned father, or by fraud a true. Then bid him own his mother's ſhame, or his deſcent from Jove. Sternly he replies, "This arm decides our fight." Boldly he ruſh'd on, and I, inflam'd

inflam'd with equal rage, ſuſtain'd the charge. O'er-match'd in ſtrength, to arts I take, and in a ſerpent's form evade his hold. Then round my neck he caſt his griping hands, and cloſe as pincers preſs'd my throat. Then to a bull my form I change; his nervous arm from my bold front he tore a horn.—This horn, heap'd with fruits and flowers, the Naiades bear ſacred to the goddeſs Plenty.

Death of Neſſus the Centaur and Hercules.

Deianira was by Neſſus likewiſe lov'd, to whom the hero ow'd his fatal wound. Hercules conveying home his bride, was by the rapid current of Evenus ſtopt. The ſtrong-lim'b Neſſus undertakes to ſtem the tide with the young trembling wife. He ſafely lands; when lo! her voice alarms the huſband's ears, with whom the treacherous centaur wing'd his flight. Swift the fatal arrow flies, and thro' the centaur's breaſt the barbed weapon paſs'd. Into the foaming blood, mix'd with Lernæan venom, his veſt he dips, and as a preſent gave it to the bride, to rouſe love's paſſion when ſhe found it cool.

An interval of time ſucceeds, when Deianira heard by fame that Hercules the fair Iole lov'd, on this ſhe ſent the fatal veſt. The hero takes the gift, and o'er his ſhoulders Lerna's poiſon caſts. Tainting his blood, the venom throws him into tormenting pains. Furiouſly o'er Oeta's hills he ſprings, when lo! he Lychas ſpies, who, in a hollow rock conceal'd, had ſhunn'd his wrath. "To thee alone (he cries) I owe my fate;" then ſnatch'd him up and hurl'd him

o'er

o'er the Eubœan ſea, where to a rock transform'd, he ſtill the name and ſhape of hapleſs Lychas bears.

Next the hero builds a funeral pile, and in the raging flames his agonies find an end. Soon as the body was conſum'd, his better part enlarg'd, and grew refin'd, auguſt his viſage ſhone ; almighty Jove his honour'd offspring took, and lodg'd him in the realms above.

Dryope.

As Dryope was playing with her infant boy, ſhe from a watery Lotos ſome bloſſoms pluck'd to pleaſe the child. Amaz'd, ſhe ſaw the bloſſoms drop with blood, and the whole tree with ſudden horror ſhake. Lotis the nymph, as from the garden-god ſhe flew, was to a flowery plant transform'd, which her name ſtill bears. This change unknown Iole's ſiſter ſtrives to fly, while the incroaching bark around her grew, and all the woman loſt within the tree.

Iolaus.

While Iole this mournful ſtory tells, the tears ſtream'd down her cheeks ; but ſoon her ſorrow flies ; amaz'd ſhe ſees before her ſtand her brother Iolaus to blooming youth reſtor'd. Hebe by prayers inſtill'd new vigour, and his years renew'd.

The Prophecy of Themis.

Hebe would now have ſworn that Iolaus alone ſhould thus be bleſs'd with youth, had not juſt Themis

of light, ſhe ſhould become a laſting ſhade. Now had they well-nigh paſs'd the bounds of hell, when his impatient eyes muſt catch a tranſient glance; ſhe that inſtant dies, and on a ſudden diſappears.

Cypariſſus to a Cypreſs.

A mighty ſtag, by Cœa's ſons careſs'd, and ſacred to the nymphs, now ſought a ſhelter from the ſcorching heat, and on the graſs he throws his weary limbs: Cypariſſus with a pointed ſpear his favourite ſtag he kills. But when the youth his fatal error found, he pray'd that in atonement for the cruel deed, he might for ever mourn. His prayer was heard, and being to a cypreſs turn'd, Apollo cries, "Then be for ever what thy wiſh imply'd, bemoan'd by me, in others ſorrow raiſe, and ſtill preſide at every funeral rite."

The Song of Orpheus.

Orpheus in a wondrous ſhade of verdant trees, ſat encircled round with liſt'ning birds and beaſts. Again he ſtrikes the trembling ſtrings and tunes his voice.

He ſung how Ganymede, whom Jove in ſhape of eagle bore to heaven, where now in purple robe he ſerves the nectar to the gods. How Hyacinthus, by Apollo lov'd, fell by a quoit, which haſty Phœbus threw, and by that god was to a purple hyacinth transform'd.

Pygma-

Pygmalion and his Statue.

Orpheus ſings next, how Pygmalion abhors all woman kind, yet carv'd a beauteous nymph more beautiful than nature. Pleas'd with this figure, he commends, admires, adores, and at laſt he pray'd the Golden Venus to give the likeneſs of his ivory maid. Suddenly the image is with life inſpir'd, and with ſurprize ſhe views at once her lover and the light.

Cinyras and Myrrha.

Pygmalion's ſon the happieſt mortal might have been had he not been a ſire. Myrrha, his daughter, fam'd for her lovely form, was by a crowd of noble ſuitors woo'd. When by her father aſk'd what lover ſhe lik'd beſt, ſhe anſwer'd, "One like you."—For the impious maid, enamour'd of her father, ſlights them all.

At laſt the guilty Myrrha prays the gods to accept her penitence, and give her ſome other form, nor let her wholly die nor wholly live. The prayers of penitents are never vain. And while ſhe ſpoke, ſhe to a tree was chang'd, which ſtill drops precious tears that keep her name.

Venus and Adonis.

Orpheus thus proceeds: Fir'd with the charms of Myrrha's beauteous ſon*, Venus prefers the

* Adonis.

youth

youth to every thing in heaven. She warns him with a lover's care to ſhun the briſtled boar and lion's rage. Then with her yoked ſwans ſhe cuts the yielding clouds. Adonis' youthful ardour all cautions ſlights: and with his faithful hounds, lodg'd in a thicket chanc'd to find a boar. The daring youth that inſtant pierc'd the ſavage with a dart, which wrenching from his ſide, the furious boar turn'd round, and in his groin his deadly tuſks he drove. The goddeſs heard his dying groans, and beats her breaſt, and all the Fates upbraids. Then on the blood ſhe Nectar pours, and ſoon a flower began to rear its purple head.

The Death of Orpheus.

While Orpheus ſung and play'd the ſweeteſt lays, the Ciconian dames the bard beheld. When one, the wildeſt, ſoon as her frantic eye the lyriſt ſpy'd, "See! ſee! (ſhe cries) the hater of our ſex!" and all at once the melancholy Thracian did aſſail, and to piece-meal tore. His mangled limbs lay ſcatter'd on the ground: his head and harp roll'd down the Hebreus' ſtream, and with the current to the ſea they glide, till to rocky Leſbos driven, they lodge upon Methymna's ſhore. But here a venom'd ſnake attempts the head, and is by Phœbus turn'd to ſtone. His ghoſt flies downward to the Stygian lake, and there he finds and loves Eurydice again.

The Thracian Women to Trees.

Bacchus, reſolv'd the death of Orpheus to revenge, and then decrees, that each accomplice of the

mad-

madding throng, ſhould ſtand fixt by the roots juſt on the ſpot where the horrid deed was done. At once they ſeem'd, and were to a grove transform'd, with moſſy trunks and verdant leaves.

Midas.

Midas, by Orpheus taught, the rites of Bacchus knew. The king himſelf to Bacchus the god Silenus brought. Pleas'd with the ſight, he bids him name his wiſh, and ſwears to grant whatever he ſhould aſk. "Give me (ſays he) that whatſoe'er I with my body touch may be converted into gold." He had his wiſh; and ſees the practis'd wonders with tranſporting joy; but when he ſaw his meat and drink, touch'd by his hand, was chang'd to gold, he of his wiſh repents: for mid his gold, with thirſt and famine curs'd, he in diſtreſs to Bacchus for relief applies. The god annull'd his grant.

Now loathing wealth, in woods he ſought repoſe, where Pan to nymphs on hills us'd to play. The boaſting Pan defies the great Apollo's lays, and Midas being judge, preferr'd the ruſtic notes. Apollo thought his untun'd ear but ill deſerv'd a human form, fixt on his head a large unſeemly pair of aſs's ears.

Thetis and Peleus.

On the Theſſalian coaſt, a grove of fragrant myrtles grew, whoſe boughs, tho' thick, a beauteous green diſclos'd. To this her lov'd retreat the goddeſs in the ſhade did oft retire. Here Peleus ſeiz'd her, ſlumb'ring as ſhe lay; and from this virtuous bed the great Achilles ſprung.

Dædalion to a Hawk.

This warlike prince a daughter had divinely fair. Phœbus and Mercury, one day by chance, together did the virgin ſee, and both at once were fir'd with love. To either god ſhe bore a lovely ſon: to Mercury was born Autolycus, who turn'd to thefts and tricks: Philammon born to Phœbus, like his ſire, the Muſes lov'd. Proud of theſe bleſſings, Chione, with audacious pride, decry'd Diana's charms. The goddeſs with reſentment fill'd, her ſhaft then pierc'd the guilty tongue, and to the ſhades of night, her ſoul reluctantly is ſent. Dædalion, mad with grief, aſcends Parnaſſus's brow, but when from thence he headlong threw himſelf, Phœbus in pity chang'd him to a hawk.

Ceyx and Halcyone to King-fiſhers.

A galley is equipp'd, and puts to ſea, but in a ſtorm the veſſel and the crew ſink in the briny main. The pious king * a floating fragment graſps, until a ponderous wave breaks o'er his head, and ſtops his breath.

A dream his lov'd Halcyone diſtracts; ſhe ſtarting from her ſleep, directs her haſty ſteps, and ſought the place where laſt her much-lov'd lord had ſtood, and caſting round her eyes, ſhe ſaw the well-known corſe; at this ſhe loudly ſhrieks, and headlong from the mole ſhe ſprings, but in the fall is to a bird transform'd.

* Ceyx.

form'd. Now lighting where the lifelefs body lies, fhe ftrives on the pale lips to print a kifs, the laft effay of love; when by the gods to winter birds were chang'd: they now together live, and build their neft upon the floating fea.

Æfacus to a Cormorant.

Long had this youth * the nymph Hefperie lov'd, when haply on her father's bank he fpy'd Cebrenus' blooming maid. Away fhe flies, as faft he follows: a fnake unfeen now bites her heedlefs foot; fhe fell, and by death his fierce purfuit efcap'd. The lover on himfelf does vengeance take, and leaps into the foaming fea. Thetis receives the royal youth, but yet the death he fought denies; for to a bird he's turn'd, which ftill lives near the founding deep, and from frequent diving takes his name.

The Trojan War.

The king deplor'd his fon as dead, and round the tomb, Hector with all his brothers wept. Paris alone was abfent, author of the war, which for the Spartan queen the Grecians wag'd to avenge the rape, and Afia to fubdue.

At Aulis, with a thoufand fhips they meet; and while they facrifice to Jove, a fnake of fize immenfe afcends a tree, and in a neft devours eight of the callow young, and then the hovering dam he feiz'd,

* Æfacus was Hector's brother.

 whofe

whofe blood was quickly fuck'd. Calchas alone, by Phœbus taught, foreknew the fign decreed; and fays, " O Grecians, we fhall conquer: Troy is ours, but not without a long delay: nine years of labour the nine birds portend; the tenth our wifh'd fuccefs our arms fhall crown.

The fleet was ftill wind-bound, when Calchas rofe and faid, " The virgin Phœbe, with a virgin's blood muft firft be reconcil'd." The common caufe prevail'd; fair Iphigenia, the devoted maid, was by the weeping priefts now to the altar led. All mourn her fate, when quickly rofe a mift, and in the virgin's room a hind the goddefs plac'd. The oblation made, a favourable gale fucceeds.

Cygnus to a Swan.

The Grecians land, and the Sigean fhore is ftain'd with hoftile blood. Neptunian Cygnus troops of Greeks had flain, when met by fierce Achilles, who the Trojan ranks had thinn'd. The impetuous hero from his chariot leaps, and in clofe fight ftrangles the enemy he could not wound. With eager hafte he goes to ftrip the dead; the vanifh'd body flips his hands, and by his fire, the ocean's god, is to a fwan transform'd.

Cæneus.

Then Neftor thus: I once young Cænis faw, a fair Theffalian maid, who by her beauty every heart inflam'd. Neptune found her on the margin of the fea, and forc'd her to his will. The amorous god

god affur'd the injur'd nymph, "With any wifh he would comply." "Grant me then, faid fhe, no more to fuffer fhame, and let me to another fex be chang'd." As fhe fpoke, a ftern, majeftic, manly tone fhe took. A man fhe was, and Cæneus was her name. To this the lover adds, "No force of fteel fhall e'er thy body wound." Glad of the gift, the new made warrior arms among the Greeks, and longs for equal foes.

The Centaurs and Lapithæ.

Brave Pirithous * fair Hippodamia's love had gain'd, The cloud-begotten race, half-man, half-horfe, invited came to grace the nuptial feaft. To mix with thefe the Lapithæ were by the bridegroom call'd. The roofs with joy refound, the lovely bride, with her beauteous nymphs, came like a glittering ftar and took her place. The centaur Eurytus, inflam'd with wine, feiz'd on the frighted maid. His fellow centaurs ftrait purfue his crime, and each as pleas'd his fancy took by force. The feaft became the image of a plunder'd town. The place refounds with fhrieks: mad with revenge, Thefeus firft the brutal Eurytus o'ercomes, and redeems the bride. A bloody fray enfues. Cæneus, with his conquering hand, had flaughter'd five the boldeft of the double race; and next into Latreus' heart he plung'd the reeking fword. This the centaurs faw inrag'd, and rufhing on, at him their darts they fiercely threw—they from his body all rebound. Amaz'd they ftood, till Monychus cries out, "O fhame, a nation con-

* Son of Ixion.

quer'd by a woman! Let us whole mountains throw with woods at once, and bury her beneath. This only way remains." Now whole groves the warrior they invade; preſs'd with the burden, Cæneus pants for breath. He ſuffocated ſeem'd to all but the ſon of Amphycus *, who ſaid he ſaw a yellow bird ariſe and cleave the liquid air.

Periclymenos.

The fate of Periclymenos is wond'rous to rehearſe. To him great Neptune gave a power to change his form. Various ſhapes he took, and in all forms Alcides ſtill defy'd. At length chang'd to a ſoaring eagle, he by Hercules was with an arrow ſhot.

The Death of Achilles.

When Neptune ſaw Achilles ripe for fate, he Phœbus thus beſpoke: "O thou, whoſe hands were join'd with mine to raiſe the walls of ſinking Troy, doſt thou not mourn our power employ'd in vain? Shall noble Hector thus unpitied lie? And yet his murderer lives, the proud Achilles lives to boaſt our town deſtroy'd. Let Paris try thy bow, and pierce his vulnerable part." The deity himſelf directs the fatal dart; then fell the foremoſt of the Grecian name!

The Death of Ajax.

Ajax, who often and alone withſtood the foe, the fire, and even Jove himſelf, now yields to rage, to

* Mopſus.

madneſs and diſdain.—And drawing out his truſty ſword, "Thou (he cries) art mine; Ulyſſes lays no claim to thee. Now do thy laſt kind office to thy lord, and ſhow, none but himſelf, himſelf cou'd overcome." Thus ſaid, the fatal point's apply'd, and the fruitful blood produc'd a purple flower, not unlike to that which young Hyacinthus ſprung. The letters are the ſame in both, but thoſe the grief and theſe the name expreſs.

Polyxena and Hecuba.

With Troy old Priam falls; Hecuba his queen ſurvives, till in a borrow'd ſhape ſhe barks moſt hideouſly on the plains of Thrace. The Greeks now riding on the Thracian ſhore, the opening earth to ſudden view diſcloſ'd the ghoſt of great Achilles, who ſternly ſaid, "Polyxena I doom to grace my ſlighted ſepulchre with victim-rites." The Greeks obey, and to the tomb the betrothed princeſs led. "Now ſtrike (ſhe cries) and ſpill my royal blood, while thus I ſtand prepar'd to meet my death, for life on terms of ſlavery I deſpiſe." The prieſt himſelf was ſeen to weep, and with rude remorſe plung'd in her heart the conſecrated ſteel. The Trojan matrons the pale corſe receive, and to her wretched mother her lov'd Polyxena convey'd.

Memnon's Funeral.

Aurora ſaw extended on the Phrygian field her offspring Memnon by Achilles ſlain; and when his limbs upon the pile were plac'd, unable to ſuſtain the doleful ſight, the weeping goddeſs paſſionately cries:

cries: "O king of heaven, ſoothe a mother's care; on the deceas'd ſome ſolemn boon beſtow to expiate my loſs and eaſe my grief."—About the body flam'd the funeral fire and ſheets of ſmoke roll'd upwards to the ſky. The aſhes wafted by the air grew thick, and take the form of birds. Thrice round the pile they flew, and with their wings a whizzing concert ring. They next divide, and with a martial rage each other kill; and punctual to each revolving year, they come, to bleed in honour of his tomb.

The Voyage of Æneas.

Æneas, ſon of Cytherea, from burning Ilium bore his ſire, and with his young Aſcanias to Delos ſail'd. They next embark'd to ſeek the deſtin'd land, Auſonia's ſhore. In Sicily arriv'd, they came where Scylla guards the rocky coaſt, and where the waves of loud Charybdis roar.

Acis, Polyphemus, and Galatea.

Galatea thus relates her mournful tale: Acis, whoſe loſs I mourn, to me was all that I could wiſh. I was his only joy, and he was mine. By fatal chance Acis and I were by the Cyclops ſeen. From his wide mouth, which fed on mangled limbs, he roar'd ſo loud, that frighted with his dreadful voice, I into ocean ruſh'd. Poor Acis ran and cry'd, "Help, Galatea, help and take me with you to your deep abode." Him Polyphemus furiouſly purſues, and at him hurl'd a rock that cruſh'd the timid youth to death; then to a river my Acis was transform'd, alas! 'twas all the fates would give!

Glaucus and Scylla.

Scylla beheld the enamour'd Glaucus with a face divine and manly front end in a fiſh's tail below, and doubts whether he is a monſter or a god. When thus the ſea-god newly made: "I am not fiſh nor monſter, but equal with the watery powers I reign; I late indeed a mortal was; even then the ſeas were all my joy, and all my hours employ'd with nets or lines to take the ſcaly race. But what avail theſe uſeleſs honours, if the virgin Scylla ſcorns my love."

Circe, ſtruck with his charms, no longer could her raging flame diſguiſe: "Leave thoſe who fly, ſays ſhe, but thoſe that like, purſue. If love can be by kind compliance gain'd, ſee at your feet the daughter of the Sun." "Sooner, he cries, ſhall the tall aſh remove from mountains to the ſea, than I can think of any fair but Scylla the divine."

A faſcinating philtre ſhe then prepares, and at Rhegium ſhe arrives. Upon the beach a winding bay there lies, where Scylla oft retir'd, and where the vengeful ſorcereſs leaves her fatal ſpells. Soon as the nymph retir'd, part of her body turns to dogs. A ghaſtly horror in her eyes appears:—at laſt the hapleſs Scylla, chang'd to rocks, decrees deſtruction to thoſe ſhips that come within her reach.

Cercopians into Apes.

The father of the gods, deteſting falſehoods, trans-

 form'd

form'd the perjur'd race of Pythecuſa * into apes, who mimic the impertinence of man.

Æneas' Voyage continued.

A furious ſtorm aroſe, which drove the hero to the Libyan coaſt. Here Dido, with a hoſpitable care, receives the prince, and is with love inflam'd. From her he ſuddenly departs, while ſhe a victim to her paſſion falls.

Æneas now ſets ſail, and fair Eryx gains, where his friend Aceſtes rules. Here to his ſire he funeral rites decrees: and when to Cumæ he arriv'd, he view'd the venerable Sibyl's grot, and prays thro' black Avernus he might retire, and viſit his much-lov'd father's ſhade. She bids him ſeize the golden bough which grew in the Avernian grove. He obeys, and views the mournful manſions of the dead, the manes of Anchiſes, and the place which to the Trojan race the Fates decreed.

The Sibyl.

At his return he as a goddeſs the Sibyl hail'd. "I am no goddeſs, but a mortal, yet had I ſhunn'd death's tyrannic ſway, if I to Phœbus' ſuit had lent a willing ear. With promiſes he ſought my love, and ſaid, have all you wiſh. I paus'd; then pointing to a heap of ſand, for every grain I aſk'd to live a year. But ah! unmindful of the effects of time, forgot to covenant for youth. My bloom is gone, and feeble

* Pithekos is the Greek name for an ape.

age fucceeds. Seven centuries have I already liv'd. When the period of my years are fill'd, my wither'd frame to nothing but prophetic words fhall wafte."

Achæmenides.

Thus Achæmenides: With thanks I name Æneas, by whofe aid I 'fcap'd the horrid Cyclops' rage. When Polyphemus found Ulyffes fail'd, eyelefs he grop'd about, and bellowing, cry'd aloud, "O! could I feize him in his flight, to piece-meal I would tear each panting limb." As thus he rav'd, my joints with horror fhook. My anxious hours I pafs'd in caves, till I at laft beheld a fhip, on board of which I found an hofpitable lord."

Macareus.

Then thus Macareus: Æolus, who reigns o'er Tufcan feas, in a fteer's tough hide inclos'd a wind, and gave it to Ulyffes for a gift. The mariners thought there was a wealth within, and [illegible] the bag untie. Forthwith outrufh'd a guft, which drove us to the Læftrygonian fhore, where one of us was by thofe curfed cannibals devour'd. [illegible] the wily Ulyffes bore away. We [illegible] to Circe's fatal palace go.

Circe.

Entering the goddefs greets us with a gracious look. She fat upon a fumptuous throne, on golden columns rais'd. Her afpect awful, and fhe look'd a queen. Her ready nymphs ferve up a rich repaft;

the bowl ſhe mixes with a treacherous doſe, then gives to drink. We taſte the bowl, and in an inſtant are to grunting hogs transform'd. Eurylochus refus'd the ſnare, and inform'd by him, Ulyſſes haſtes, and bears the powerful moly, that makes inchantments ceaſe: he next unſheaths his ſcimeter, Circe aſſaults, and ſtill preſerves his ſhape. At laſt, the goddeſs agrees by nuptial rites to free his friends, who to their priſtine forms are then reſtor'd.—'Twas here I ſpy'd a youth in Parian marble, on his head a wood-pecker perch'd, the cauſe unknown to ſtrangers was to me by one of Circe's nymphs explain'd.

Picus and Canens.

Picus, who once Auſonia rul'd, ador'd the beauteous Canens. Hymen, in ſome ill-fated hour their plighted vows had ſeal'd: for as the royal youth in ſylvan ſports had mix'd, he was by Circe ſeen. As ſhe attempts to ſpeak, his courſer ſprings o'er hills and lawns, and even outſtrips the wind. Forthwith ſhe forms the airy boar, who ſought the covert with diſſembled fear; and Picus chaſes the viſionary prey. Again ſhe cries, "O! I conjure thee, hear a queen's complaint, nor let Apollo's daughter ſue in vain."—"Whoe'er thou art, (replies the king) begone, none can my paſſion with my Canens ſhare." Enrag'd at his refuſal, by her magic art ſhe to a pecker turns the youth. She next with glaring ſpectres fills the air, and each attendant's ſtiffen'd with his fears, until they were transform'd to ſavage beaſts.

Diomedes.

When Troy was by the Grecians burnt, Pallas, in vengeance of her violated temple, purſu'd them to

the fea, and with a dreadful ftorm their fleets attack'd. Diomedes was fav'd, new wrongs to meet: for Venus, mindful of her wound, ftill new calamities decreed. Agmon, impatient of fucceffive ills, with fury Venus blames, who with his affociates are turn'd to birds refembling fwans. Thefe thin remains the hero led to Daunus' realms, and there he reigns a poor precarious king.

The Trojan Ships to Sea-Nymphs.

Turnus remarks the Trojan fleet unguarded and at anchor near the fhore; on this a lighted brand he takes, and fires the fhips which had efcap'd the waves. This Cybele beheld, and hovering o'er her favourite flag, fhe faid, "Ceafe Turnus, nor dare to violate what I protect. Thefe gallies, once fair trees on Ida flood, nor fhall confume; fate allots their being no determin'd time." Strait peals of thunder rattle in the air—the winds with dreadful blafts the fignal give—the cables break, the veffels drive, which foften into flefh and blood, and by degrees they rife green daughters of the fea, and are to mermaids chang'd.

The Deification of Æneas.

Saturnia's hate the hero now furvives, and now he fixes the immortal majefty of Rome. Venus fues almighty Jove to rank her fon a deity. Jove confents; and grants the prince an Apothoëfis, with rites divine. Thus deify'd, new honours Rome beftows, fhrines, feftivals, and ftyles him Indiges.

Iphis

Iphis and Anaxarete.

Iphis, of humble birth, lov'd fair Anaxarete of Teucer's race. The nymph, more hard than rocks, derides the aſpiring ſwain. Reſolv'd to end his pains, he with a cord at once concludes his life and love. Now as the throng proceed in ſad ſolemnity, the cruel nymph makes haſte to view the paſſing pomp, and ſees her breathleſs lover on the bier. Struck with the ſight, inanimate ſhe ſeem'd, and, like her heart, ſhe hardens into ſtone. In Salamis the ſtatue ſtill in Venus' temple ſtands.

The Latian Line.

When Procas yielded to the Fates, his ſon mild Numitor aſcends the throne; but ſoon by his own brother, falſe Amulius was depos'd. Then Ilia's valiant ſons * her father reinſtate. Next Romulus to people Rome contrives; and at the feaſt of Pales gives the word to ſeize the Sabine maids.

The Aſſumption of Romulus and Herſilia.

Rome, now the miſtreſs of the world, and now the god of war addreſſes heaven's imperial throne: "This grace, O Jove, for Romulus I aſk, admit him to the ſkies, from whence his origin he claims." Jove with a nod conſents. Mars immediately aſcends his car, and to Mount Palatine repairs, from thence ſwift as a flying ſhaft, he Rome's great

* Romulus and Remus.

founder

founder bears to heaven. His ſhrine in purple veſtments ſtands in view, he looks a god, and is Quirinus nam'd. Juno pitying his queen, to ſad Herſilia Iris ſends, to bid her go to Mount Quirinal, where her huſband's temple ſtood. They together haſte, and up the mountain as they move, a lambent flame glides down and brightens with a blaze Herſilia's hair. Together on a bounding ray they ſoar, and ſhoot a gleam of light along the ſkies. With open arms Quirinus met his royal ſpouſe, now Ora call'd.

Numa.

Numa fills the throne, a peaceful prince; who not content to know the Sabine rites, reſolv'd to cultivate the mind—to learn the laws of nature, and their hidden cauſe explore. He, for this purpoſe, to Crotona went, where dwelt the man divine *, whom the admiring crowd with ſilence heard him as a god, while he diſcours'd of Chaos, and what was God; the cauſe of earthquakes, ſnows and winds, and whence the rolling planets round the ſun; or if thunder was the voice of angry heaven, or clouds with nitre pregnant burſt above.

Hippolytus.

Expell'd by Theſeus and forlorn, I drove my chariot o'er Corinthus' ſtrand, when from the ſurface of the level main, a billow riſing to a mountain's height, burſt with a dreadful noiſe, and from the top a horned bull upheav'd his ample cheſt. My horſes ſtarting like lightning from the ſea they fled, and drew the chariot o'er the craggy rocks; a ſhock impetuous threw me from my ſeat beneath the horſes'

* Pythagoras.

hoofs.

hoofs. My foul then plung'd to realms of woe, and there had ftay'd, if Phœbus' fon had not to life reftor'd me by his wondrous art. Cynthia bid immortal life be mine: and to Virbius chang'd my name.—Here then a god, I ferve my goddefs, and attend her chace.

Egeria to a Fountain.

But others woes are ufelefs to appeafe Egeria's grief. The dropping tears her eyes inceffantly fhed, till pitying Phœbe turns her to a fpring, whofe ftreams for ever flow.

Æfculapius.

A wafting plague infected Latium's air. The Oracle declares, "Relief muft be implor'd not from Apollo, but great Apollo's fon; his fon to Latium brought, fhall bring you quick redrefs." The world's great miftrefs receiv'd the god: And now no more the city mourns; for joy and health abound.

The Deification of Julius Cæfar.

For arms and arts alike renown'd, in peace confpicuous, dreadful in the field, the hero juftly among the gods was plac'd. The beauteous goddefs who Æneas bore, forefeeing Cæfar's fate, ftrait to the fenate flew, and there conceal'd from mortal fight, fhe Cæfar's heavenly part to its native fkies convey'd.

Tho' great his fire, Auguftus greater we proclaim. So Saturn was eclips'd when Jove to empire rofe. Jove rules the heavens, the earth Auguftus fways.

CELE-

CELEBRATED HEROES, or FOUNDERS of EMPIRES.

N I M R O D.

The mighty hunter in the facred writings, was the firft man who ufurped a fovereign power over his fellow creatures. He is alfo fuppofed to be one of thofe who undertook to build the tower of Babel, which muft have ferved him as a citadel. He furrounded this fpot with walls, laid the foundation of Babylon, and made it the feat of his empire. In progrefs of time he extended his conquefts, and built other cities, but the moft remarkable one was Nineveh, upon the Tigris. He reigned 65 years; and his fubjects after his death raifed altars to his memory.

N I N U S.

Ninus poffeffed the power and talents neceffary for conqueft, and accordingly he enflaved an infinity of people from Egypt to India. He fufpended his expeditions to found Nineveh, which Diodorus places not upon the Tigris, but upon the Euphrates, an error of his various copiefts, that deferves to be remarked. Nineveh was built with aftonifhing rapidity; its walls were one hundred feet high; it had 1500 towers 200 feet in height, which became its defence as well as ornament. The circumference of

of this famous city has been computed to be from 75 to 90 miles, and of course seven times larger than the capital of France. This noble undertaking being [illegible]shed, Ninus appeared at the head of an army of one million. Semiramis, the wife of one of his officers, distinguished herself as a heroine. The king married her, and at his death bequeathed her his throne.

SEMIRAMIS.

This ambitious princess panted after fame. She laid the foundation of Babylon, a city infinitely more superb than Nineveh, having its walls so exceedingly thick, that six chariots could pass abreast each other. The quays and the bridge over the Euphrates, the hanging gardens, the prodigies of architecture and sculpture, the temple of Bel with its golden statue of 40 feet in height, were the rapid works of this immortal woman. She built many other cities, and prepared for conquests. She marched against the king of the Indies, at the head of three million of infantry, five hundred thousand horse, one hundred thousand chariots, &c. To supply the deficiency of her elephants, she imagined the following admirable stratagem: By her orders three hundred thousand black cattle were killed, and adjusted their skins in the form of elephants, which covered as many camels; she then faced her enemy, and gave him battle. The stratagem not succeeding, the queen was defeated and put to flight. She died some time after in her own dominions.

PROMETHEUS.

This wife and provident prince reduced his fellow creatures to a ftate of civilization; hence the fable of poets, which reprefents him making men from clay. He was paffionately addicted to the ftudy of aftronomy, and was accuftomed to afcend the mountain Caucafus, to obferve the motions of the heavenly bodies. This gave birth to the fiction of his being chained to this fpot. And what Horace calls

——By ftrong prefumption driv'n,
With facrilegious hands Prometheus ftole
Celeftial fire, and bore it down from heaven—

may literally be interpreted into Prometheus' difcovery of ftriking fire with a flint. His brothers were Atlas, king of Mauritania and Hefperus, who having lived fome time in Italy, gave it the ancient name of Hefperia.

CECROPS.

Cecrops was born an Egyptian, and laid the foundation of Athens, which was then called after his name. This prince civilized a ferocious people by introducing religion, marriage, and the famous tribunal called the Areopagus, deftined for the punifhment of murder. It is fuppofed that he landed in Greece with his colony about the year 1582 before our æra. Cecrops numbered his new fubjects, and found them to be 20,000.

CAD-

CADMUS.

T[illegible] Phœnician Cadmus, in the year 1519 before Chrift, eftablifhed a government in Bœotia, peopled Thebes, introduced the art of cultivating the vine, melting and working of metals, and a written alphabet, the precious fource of an immenfity of knowledge. The Greeks, however, enamoured with fable, gave thefe inventions a divine original;—hence fprung their ridiculous, obfcure, and inexplicable mythology.

HERCULES.

In the year 1328 before Chrift, Hercules began to give celebrity to his name in Greece; and it is faid, that it was by the order of Euryfteus, king of Mycenæ, he began the twelve labours, fo celebrated by the poets. In 1218 Hercules eftablifhed the Olympic Games, a period of 442 years before the Olympiads that conftituted the Grecian æra. This prince was fucceeded by Argon his defcendant, who was the firft king of the Heraclydæ in Lydia, and from whom 21 kings mounted the throne of their great anceftor.

THESEUS.

About the period of the Trojan war, Thefeus united the people into one body, and formed a kind of republic, of which Athens was then their capital. He divided the citizens into three claffes, of nobles, artifans, and labourers. Thofe of the nobles were the

the leaſt in number, but they were equal in power, having the diſpoſal of every dignity in their own hands. This form of government continued from the year 1259 before Chriſt, to 1095, when [illegible]rus ſacrificed his own life for the welfare of his co[illegible]try.

P E R S E U S.

This monarch was the laſt king of Macedonia. He ſucceeded his father Philip in the year 178 before Chriſt; and inherited his royal parent's antipathy againſt the Romans. He defeated the Roman army upon the borders of the Peneus; but he was defeated in turn by the conſul Paulus Æmilius, and conducted to Rome to grace the triumphant car of his haughty conqueror. He lived ſeveral years loaded with chains, and died in the year of the world [illegible].

S A U L.

Saul was the firſt king of Iſrael, in the year of the world 2909, or the 1095 before the coming of the Meſſiah. Soon after his election, he marched an army againſt the Amorites, and obtained a ſignal victory. Afterwards Samuel the prophet aſſembled the people, who confirmed the regal dignity conferred on their general. Two years after he made head againſt the immenſe army of the Philiſtines, that were compoſed of 30,000 chariots, 6,000 horſe, and an innumerable body of infantry, and triumphed over this hoſt of enemies. This ſovereign was ſucceſsful in many other battles, but he loſt the fruit of his victories by his diſobedience. The ſceptre, by the command of the Almighty, paſſed over

over to David, who was conſecrated king of Iſrael by the prophet Samuel, and afterwards he married Saul's daughter. The dethroned prince conſulted the witch of Endor, to know the iſſue of a battle which he was going to engage in againſt the Philiſtines, and Samuel appeared to him to announce his defeat. Soon after his army was cut in pieces by the enemy, and Saul believing his death was inevitable, commanded his armour-bearer to kill him; and upon his refuſal, this abandoned monarch fell upon his own ſword in the year of the world 2949. The Philiſtines having found his body, cut off the head, and fixed it up in the temple of Dagon. Volumes have been written relative to the apparition of Samuel; ſome have attributed this circumſtance as an impoſture, others to the effects of an infernal magic; but the moſt general opinion is, that by the miraculous interpoſition of heaven, the prophet did actually appear to Saul.

R O M U L U S.

Romulus, who had been the chief of a banditti, was the founder of Imperial Rome! This city, notwithſtanding her grandeur, had the pitiful vanity, in common with other nations, of making their hero to be deſcended from Æneas, the ſon of Mars, who was miraculouſly ſuckled by a wolf. In the midſt of theſe abſurdities we find that Romulus was at the head of a band of robbers, the murderer of his brother Remus; and who, with about three thouſand perſons, built a number of mud cabbins, which in proceſs of time ſwallowed up the largeſt monarchies. This pious or cunning chief augmented the number

of his people, by making this town an aſylum to villains of every deſcription. He provided them with wives by violence and crime. Thus much however may be ſaid in favour of Romulus, that if we trace other mighty empires to their foundation, we ſhould find little elſe than violence and depredation.

After a ſeries of ſucceſſes and conqueſts, and finding his ſubjects had encreaſed to the number of 47,000, he gave way to his penchant for power and authority; he was determined to govern his people without the ſenate, in conſequence of which that branch of legiſlature cauſed him to be ſecretly deſtroyed; and to conceal their crime, they gave out that he was caught up into heaven, after a reign of thirty-ſeven years.

CANDAULES.

One of the moſt memorable tranſactions of Candaules, king of Lydia, was his extreme imprudence in cauſing his favourite to ſee his queen at the time of her bathing, in order that he might have a view of her exquiſite form and beauty. The queen having perceived this officer, engaged him, either through love or revenge, to take away the life of her huſband. Upon this Gyges became king of Lydia in the year 716 before the Chriſtian æra.

This adventure however of Gyges has been greatly doubted by certain critics.

CRŒSUS.

[Crœ]ſus began to reign in Lydia in the year 562 before Chriſt. This prince, deſirous of making war againſt Cyrus, conſulted the oracle, that declared he ſhould overthrow a great empire—which happened to be his own. This prediction encouraged Crœſus to enter Cappadocia; and under the conduct of the celebrated philoſopher Thales, he paſſed the Halys without a bridge. He gave Cyrus battle, in which he was totally defeated, taken priſoner, and condemned to be burnt alive. Crœſus mounting the funeral pile, exclaimed Solon! Solon! Theſe words made ſuch an impreſſion on his conqueror, that he deſired to know what he meant by them. Crœſus replied, that he had been taught by Solon that no one ſhould believe himſelf happy before death, a maxim of which he was himſelf a terrible example; upon this Cyrus reſtored him to his liberty, and made him governor of one of his largeſt provinces.

CYRUS.

The two nations of the Medes and Perſians formed but one empire under Cyrus. Before the reign of this prince, hiſtory was filled with incertitude and obſcurity. This great epoch happened about the year 560 before Jeſus Chriſt. Notwithſtanding this, doubts have been multiplied reſpecting the birth, expeditions, and death of this celebrated conqueror. Herodotus, Cteſias, and Xenophon, who flouriſhed

in

in the ſucceeding century, contradict each other, as if the facts had been relative to many ages. This Cyrus is, however, ſuppoſed to be the ſon of Cambyſes, king of the Perſians, by Mandane, daughter of Aſtyages, king of the Medes, and to have been certainly the founder of a vaſt empire, eſtabliſhed by his conqueſts. He defeated the Babylonians, overſet their monarchy, and, after a long ſiege, took their capital: having turned the Euphrates, and by a canal of this river he entered the city, and found its inhabitants plunged into a ſtate of intoxication, being then a great holiday among the Babylonians. In 536, before Chriſt, he publiſhed that famous decree in favour of the Jews, who had been 70 years in captivity, by which they returned to Jeruſalem. His victorious arms were ſuch, that the boundaries of his empire were on the E. by the Indus, on the N. by the Caſpian and Black Seas; on the W. by the Archipelago, and on the S. by Ethiopia and the gulf of Arabia.

This hero, upon the credit of Xenophon, died in his bed, after a glorious reign of 30 years. Herodotus ſays, that he was defeated and killed in a battle againſt the queen of the Maſſagetes, who plunged his head into a veſſel of blood, "drink thy fill, ſaid the princeſs, ſince thou haſt ever thirſted after blood." Diodorus of Sicily relates, that this queen cauſed him to be crucified. Cteſias mentions, that his death was occaſioned by a mortal wound he received in battle.

ALEXANDER the GREAT.

This illuſtrious hero diſplayed at an early age his great talents in war, politics, philoſophy, and polite literature. Unhappily for mankind, Alexander's ambition knew no bounds; and had he lived to an advanced age, not a quarter of the globe would have eſcaped his luſt of conqueſt. Having for his tutors his father Philip and Ariſtotle, he acquired an infinite knowledge. At the age of twenty he mounted the throne, in the year 334 before Chriſt; and the Thebans having maſſacred part of the Macedonian garriſon, Alexander appeared before their walls, and offered pardon to the inhabitants if they would deliver up the culprits; they refuſing a compliance, he took, pillaged, and deſtroyed their capital. He preſerved the prieſts, and the deſcendants of Pindar; yet expoſed to ſale above 30,000 of its citizens.—A terrible puniſhment for a revolt!

One of his captains having violated a woman of quality, ſhewed him a well, where ſhe ſaid ſhe had thrown her money and jewels. He no ſooner approached the ſpot, than this courageous and injured woman precipitated him to the bottom, and filled it up with ſtones and execrations. Alexander, on being informed of this circumſtance, was ſo far from puniſhing her, that he immediately ſet her at liberty. Having ſubjugated Greece in one campaign, he formed a deſign upon the empire of the Perſians. His army was then ſcarce 35,000 ſtrong, but excellent ſoldiers, under the command of the greateſt generals of the age. He put his army in movement,

notwithſtanding he had with him but 70,000 talents, and proviſions for a ſingle month, yet he paſſed the Helleſpont. Arrived in Phrygia, he viſited the tomb of Achilles, and envied the happineſs of that hero's having enjoyed through life a faithful friend, and after his death to be immortalized by Homer's poetry. He conquered Aſia Minor. The battle of Iſſus demonſtrated to the defeated Darius, that an immenſe army, without diſcipline, and badly conducted, was ineffectual againſt experienced veterans, led on by a hero. Parmenio ſeized upon Damaſcus, where he found the treaſures of Darius, which loaded ſeven thouſand beaſts of burden, with 329 concubines, and 492 officers, the immediate inſtruments of the Perſian monarch's luxury and pleaſures. Alexander then appeared before Tyre, and after ſeven months obſtinate ſiege, he took the city by aſſault; put to death about eight thouſand Tyrians, and 30,000 more were ſold for ſlaves. He next marched againſt Jeruſalem, but was appeaſed by the Jewiſh high-prieſt. He then went into Egypt, and there founded the famous city of Alexandria.

The celebrated battle of Arbela, gave Alexander the ſovereignty of Aſia. Babylon, Suez, Perſepolis, Ecbatane fell into the hands of the conqueror. The immenſity of riches which were divided among his ſoldiers deſtroyed their prowelſs; and the burning of Xerxes's palace at Perſepolis, was only a prelude of the exceſſes in which this conqueror ſhamefully indulged. Debauchery, cruelty, and ingratitude, tarniſhed his glory. He paſſed whole days and nights in feaſting, and appeared in the ornaments of thoſe kings whom he had before deſpiſed. His illuſtrious general Parmenio was aſſaſſinated by or-

der of his maſter. Clytus, who had ſaved the king's life in battle, falls a victim to this proud and tyrannic monarch. The Perſian empire was by Alexander thought an inconſiderable conqueſt; and, thinking he ought to follow the ſteps of Hercules and Bacchus, undertook the ſubjugation of India. The limits we have preſcribed, prevent us from following him thither. We ſhall only add, that, after many fatigues and incredible exploits, he was compelled to abandon that part of Aſia, as his troops refuſed to follow him into thoſe unknown countries; he therefore embarked upon the Indus to have a ſight of the ocean. His pilots, being ignorant of the phenomenon of the tides, were terrified. Alexander however viſited ſome ſmall iſlands, that he might boaſt of an expedition unknown to any of his predeceſſors. On his return to Perſia, he endeavoured to repreſs the diſorders his abſence had occaſioned. He puniſhed his governors, and repreſſed the ſeditious ſpirit of his troops: he married two princeſſes of the royal blood, and to unite this people with the Macedonians, he formed alliances between them. He again formed new projects of conqueſt; but his exceſſive intemperance threw him into a fever, which carried him off in the thirty-third year of his age, leaving the empire to the moſt worthy of his generals.

CASSANDER.

Caſſandra revenged the death of Aridæus, his queen, and a vaſt number of his ſubjects, by cauſing the mother of Alexander to be aſſaſſinated. The ſame fate awaited the young king Alexander, ſon of the con-

conqueror, Roxana his mother, with Hercules her brother. Thus the conqueſts of this famous hero ended in the extirpation of his family, and the uſurpation of all his dominions. The empire being divided among the generals, Ptolemy had Egypt, Lybia, Arabia, Paleſtine, and Syria; Caſſander had Macedonia and Greece; Lyſimachus had Thrace, Bithynia, and other provinces; and Seleucus the reſt of Aſia, as far as the Indus. After Caſſander's death, his two ſons diſputed their right to ſovereignty. One of them called in to his aſſiſtance Demetrius, who killed the prince, and had himſelf proclaimed king. Soon after he was dethroned by Pyrrhus and Lyſimachus, he died with chagrin, and the diſeaſes incident to a courſe of licentious pleaſures.

LYSIMACHUS.

Lyſimachus, as we have already ſaid, was one of Alexander's ſucceſſors, whoſe portion of empire was Thrace, Bithynia, and other neighbouring provinces. He experienced a tragic end, being ſlain in battle.

PTOLEMY.

This was the moſt reſpectable character among
Alexander; for he encouraged ta-
ces, and made his ſub-
dria was indebted for
d the

Ptolemy, about two years before his death, refigned his crown in favour of his fon, who followed his father's fteps in promoting commerce, and the fciences.

SELEUCUS.

This general poffeffed the moft powerful partition of the empire, and his country was called the kingdom of Syria, where he built forty new cities, and peopled them with different nations. He was the patron of letters, and reftored to the Athenians their library, which had been taken away by Xerxes. After the unhappy exit of Lyfimichus, Seleucus became mafter of his dominions, and was in turn affaffinated by Ceraunus, the king of Egypt's brother, on whom he had beftowed the greateft acts of royalty and munificence *. Thefe were fome of the bleffed effects of Alexander's mighty conquefts!

ROMULUS.

Romulus, who had been the chief of a banditti, was the founder of Imperial Rome! This city, notwithftanding her grandeur, had the pitiful vanity in common with other nations of making their hero to be defcended from Æneas, the fon of Mars, who was miraculoufly fuckled by a wol[illegible]
of thefe abfurdities we fin[illegible]
the head [illegible]
[illegible]

persons, built a number of mud cabins, which in process of time swallowed up the largest monarchies. This pious or cunning chief augmented the number of his people, by making this town an asylum to villains of every description. He provided them with wives by violence and crime. Thus much however may be said in favour of Romulus, that if we trace other mighty empires to their source, we should find little else than violence and depredation.

After a series of successes and conquests, and finding his subjects had increased to the number of 47,000, he gave way to his penchant for power and authority. He was determined to govern his pe[illegible] ple without the senate; in consequence of whic[illegible] that branch of legislature caused him to be secre[illegible] destroyed; and to conceal their crime, they gav[illegible] out that he was caught up into heaven, after a reign of thirty-seven years.

AFTER CHRIST.

VALENS.

Valentinian having chofen his brother for colleague, the empire was divided between them in the year 364. Valens had the Eaft, which comprehended Egypt, Afia, and Thrace; Valentinian referving to himfelf the weftern part. Not that Rome was preferred to Conftantinople, as one may v..y well imagine; for Milan, from the time of ..nftantius, was the ordinary refidence of the ..ce, as being fituated in the centre of his domi..ons. While the emperor of the Weft fuccoured Gaul againft the Germans, Valens was on the point of being dethroned. He was confidered by many of his fubjects as a Tiberius, for having publifhed an edict, by which it was not only death to authors of libels, but alfo for thofe who dared to retain them in their cabinets. The imprudence of Valens for engaging in a war with the Goths brought on him in the end a certain deftruction; notwithftanding he had, after feveral campaigns, compelled them to accept of a peace of his own dictating. But the Goths retained their refentment, and waited for circumftances that might prove more favourable to ..ws and wifhes. In .. interval, V..

The battle of Adrinople was fatal to their prince, but the circumſtances of his death are unknown. Some relate, that upon his being wounded he had retired to a cottage, and that the Goths had ſet fire to it without knowing that the emperor retreated thither.

ARCADIUS.

Arcadius and Honorius, ſons of the emperor Theodoſius, again divided the empire. This weak and unexperienced prince was a prey to the viciſſitudes of a tempeſtuous reign. Governed by his miniſters, his women, and his eunuchs, he ſubjected the empire to all the evils of a vicious adminiſtration, and the ravages of foreign enemies. He died in the year 408, leaving the empire of the Eaſt to his ſon, then but ſeven years old.

CHARLEMAGNE.

The conqueſts, expeditions, laws, and government of Charlemagne, form an epoch the moſt memorable in hiſtory. A reign of forty-ſix years, fertile in victories, in political eſtabliſhments, preſent us with ſome of the moſt ſingular events that the world has produced. This celebrated warrior married the king of Italy's daughter, and ſoon after ſhe was divorced, probably with a deſign to ſeize upon her father's kingdom: for in 774, he deſtroyed the monarchy of Lombardy, which had exiſted for 206 years. We cannot follow this hero in the expeditions that ſignalized almoſt every year of his reign. The moſt memorable victories were the ſovereignty

vereignty of Spain. On his return, the duke of Gaſcony defeated his rear guard at Roncevaux; wher[e] periſhed the famous Roland, that has been ſo muc[h] celebrated by the romancers of ancient chivalry. He carried on a thirty years war againſt the Saxons. The French he defeated in 782 by Witekind. Charlemagne cruelly revenged their diſaſter by maſſacring 4500 of the principal Saxons. In matters of a religious nature, he ſubſtituted violence to that of perſuaſion. His firſt Saxon Laws were therefore repugnant to humanity, and ſerved as a ſpecies of inquiſition inſtead of juſtice. Yet what is more remarkable, theſe ſanguinary edicts were not aboliſhed till the 16th century. His next conqueſt was Germany. In the midſt of ſo many wars, this prince examined every thing himſelf, and preſided in the national aſſemblies. He died at Aix-la-Chapelle, his ordinary reſidence, at the age of 71 years; after having poſſeſſed all France and Germany, a part of Hungary, the Low Countries, part of Spain, and Italy as far as Benevento.

OTTOMAN.

Ottoman, or Oſman, was the prince who laid the foundation of the Turkiſh empire, in the year of our Lord 1299, having deſtroyed that of the Greeks eſtabliſhed at Conſtantinople. The Turks are of a Scythian or Tartarian origin, and were formerly the inhabitants who poſſeſſed the country lying between the Black and Caſpian Seas. They were little known till the 8th century, when they began to make hoſtile incurſions into Georgia. In the year 844,

844, they made a conqueſt of Armenia Major, and from them this country obtained the name of Turcomania. Some centuries after, Tangrolipia, who commanded the Turks, defeated Mahomet, killed him in the field, and thereby became ſultan of Perſia. The Turks were then pagans, but by their intercourſe with the Saracens, many of them embraced the Mahometan religion. The Turkiſh prince alſo defeated the caliph of Babylon. Ottoman, from whom the Turkiſh empire derives the name of Ottoman, firſt aſſumed the title of emperor. From him the Grand Sultan deduces his pedigree: and his ſucceſſors, with a few repulſes and interruptions, acquired new conqueſts, till they extended their dominions to their preſent limits.

END OF THE SECOND VOLUME.